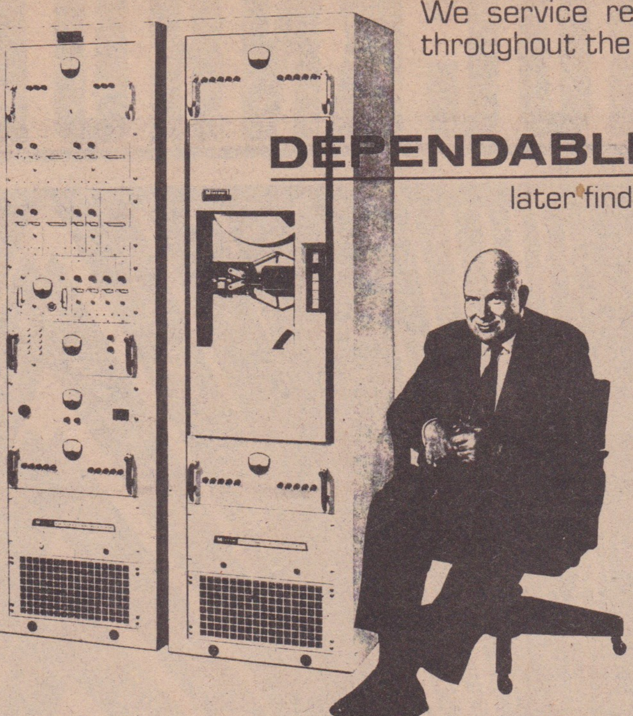
MAXIMUMROCKNROLL

NO. 19 NOVEMBER '84 $1.00

CORROSION OF CONFORMITY
NAKED RAYGUN
EUROPEAN BANDS: TOUR U.S.A.
BREAKOUTS
NICARAGUA TODAY
POLAND
SITUATIONISM
ANTHRAX
VICIOUS CIRCLE (U.S.)
INDUSTRIAL 'MUSIC'

SYSTEMATIC — The Truly Independent Record Distribution Network!

We service retailers, distributors, and mail order customers throughout the world.



DEPENDABLE Ever ordered stock for your shop and two days later find that your distributor has left town? Ever had a mail order service disappear on you? Worry no more when you order with Systematic.

PERSONALIZED — Our knowledgeable staff takes the extra time to help you meet your special buying needs.

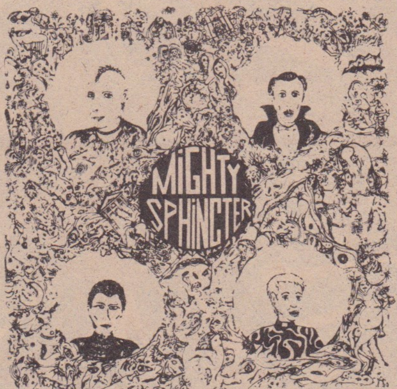
UNIQUE SELECTION — Systematic takes chances! We carry the offbeat and the underground. If you can't find it, give us a call!

FAST — Same day service. We know that great selection means nothing if you can't get the product in time to sell to your customers.

BANDS, FANZINES & VIDEO ARTISTS: We want to work with you! Beware of those who tell you they can perform miracles — they just don't happen! It takes a tremendous amount of cooperative effort to get your work out where YOU'D like to see it. Send us samples — and let's work together.

SYSTEMATIC — 1331 FOLSOM ST., SAN FRANCISCO, CA 94103 — (415)431-9377

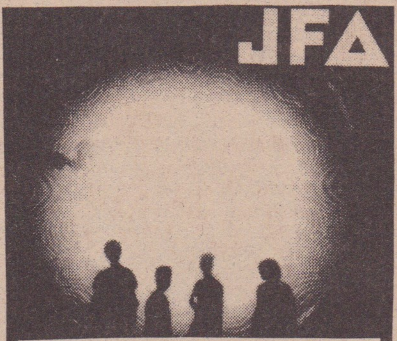
PLACEBO RECORDS



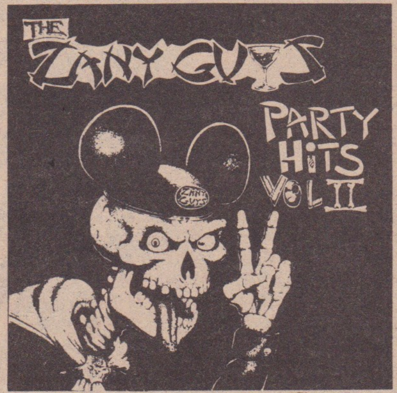
MIGHTY SPHINCTER DEBUT
EP 4 SONGS $3.00

Sun City Girls

SUN CITY GIRLS DEBUT
ALBUM 16 SONGS $6.00



JFA's NEW ALBUM 11 BRAND
NEW SONGS $6.00



ZANY GUYS DEBUT EP
4 SONGS $3.00

NEW RELEASES

1984 PHOENIX HARDCORE COMPILATION "THIS IS PHOENIX, NOT THE CIRCLE JERKS" (J.F.A. SOYLENT GREENE, ZANY GUYS, SUN CITY GIRLS, CONFLICT, MIGHTY SPHINCTER.) 17 SONGS $6.00

PHOENIX CATALOG

1979-Brains 45: 2 Songs	$2.50 ppd.
1980-Feeders EP "Jesus": 4 Songs	$2.50
1981-J.F.A. "Blatant Localism Ep" 6 Songs	$2.50 ppd.
1982-Compilation LP "Amuck" (J.F.A., Meat Puppets, Soylent Green, Sun City Girls, Maureen Tucker, etc.) 17 bands: 17 Songs	$6.00 ppd.
1983-"Valley of the Yakes" J.F.A. 14 Songs	$6.00 ppd.
1983-Conflict LP "Last Hour" 14 Songs	$5.50 ppd.

T-Shirts — Posters

J.F.A. 84 Tour Poster	$2.50
J.F.A. 1983 Out of School Tour shirt (Picture of Reagan with target on head) S, M, L	$7.00 ppd.
Madison Square Garden Shirt (Drawing of stage/ring) S, M, L	$7.00 ppd
Notes From Underground Mag. #3, #4	$1.00
J.F.∆. NEW 1984 TOUR T-SHIRT	$7.00
J.F.∆ BUTTONS 2¼"	$1.00
J.F.∆ STICKERS 4"x4" 2 FOR	$1.00

Add $1.50 Extra for overseas orders
PLACEBO RECORDS
P.O. Box 23316
Phoenix, AZ 85063
(602) 245-0467

Distributed By: Rough Trade, JEM, Important, Dutch East India, Systematic, Greenworld

MAXIMUMROCKNROLL

RADIO STATIONS: MAX RNR RADIO SHOWS ARE NOW AVAILABLE FOR STATIONS ONLY. CASSETTES ARE $5 PER SHOW. CONTACT RUTH SCHWARTZ AT P.O. BOX 988, S.F. CA 94101

NEW MAIL ORDER INFO

U.S. AND ~~CANADA~~: CURRENT AND BACK ISSUES AVAILABLE FROM MRR/P.O. BOX 288/BERKELEY CA 94701/USA FOR $1.50 EACH. 6 ISSUE SUBSCRIPTIONS AVAILABLE FOR $9.

U.K.: CURRENT AND BACK ISSUES AVAILABLE FROM MRR/P.O. BOX 59/ LONDON N22 FOR £1.25 EACH. 6 ISSUE SUBS AVAILABLE FOR £7.50. WRITE THIS ADDRESS FOR EUROPEAN WHOLESALE DISTRIBUTION. (RATES UPPED DUE TO DOLLAR/POUND EXCHANGES).

EUROPE: CURRENT AND BACK ISSUES AVAILABLE FROM MRR/P.O. BOX 59/LONDON N22/ENGLAND FOR $2 EACH. 6 ISSUE SUBSCRIPTIONS AVAILABLE FOR $12.

AUSTRALIA, ASIA, AFRICA, SOUTH AMERICA: CURRENT AND BACK ISSUES AVAILABLE FROM MRR/P.O. BOX 288/BERKELEY CA 94701/USA FOR $3 EACH. 6 ISSUES SUBSCRIPTIONS AVAILABLE FOR $18.

DEADLINES FOR NEXT ISSUE:

SCENE REPORTS-NOV 22 (photos too)
AD RESERVATIONS-NOW
AD COPY-DECEMBER 1
ISSUE ON STANDS-DECEMBER 15

AD SIZES AND RATES:

1/6 PAGE(2½ WIDE X 5 DOWN) $20
1/3 PAGE(5 WIDE X 5 DOWN) $40
1/2 PAGE(7½ WIDE X 5 DOWN) $50

BACK ISSUES AVAILABLE

8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18

SHITWORKERS

Jeff Bale
Jerry Booth
Paul Curran
Anna Chapman
Erikka
Scott
Kent Jolly
Ruth Schwartz
Todd Cote
Ronald Thatcher
Pushead
John Howard
Rick Stott
Murray Bowles
Trisha
Steve Spinali
Tim Yohannan

CONTRIBUTORS

Elizabeth Chodorowska
Gunni
Hannah Reimann
Tesco Vee
Lennie Kanter
Bill Brown
Tony Nitwit
Wouter
Shawn Stern
Maria Schapira
Brian Thrope
Dave/Dry Heave
Vence
Jailbait
Ken
Dennis McPherson
Dave Scott
Lisa Bat
Breakouts
Mykel Board
Sean Duffy
Patti Pezzati
Al Quint
Jeff R
C.O.C.
Chris Phinney
Lenny Sblendorio

Front cover photo (C.O.C.'s singer holding BIOHAZARD's singer) by Murray Bowles

SELL MRR: If you're interested in selling MRR at gigs in your area, please get in touch with us for details.

READERS: If your local record or magazine store isn't carrying MRR or runs out of them too quickly and doesn't re-order, please let us know the name of the place so we can tell our distributors where to sell them. Your input is essential.

PLEASE CONTINUE TO SEND ALL RECORDS, TAPES, LETTERS, PHOTOS, ARTICLES, ETC TO:

MAXIMUM ROCK'N'ROLL
P.O. BOX 288
BERKELEY, CA 94701

TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review, one for radio). the address is: MRR/ P.O. Box 288/ Berkeley, CA 94701.

NO PARTICULAR ORDER

Jeff Bale

ACCELERATORS-PUBLIC ENEMY-EP
ASTA KASK-PLIKTEN FRAMFOR ALLT-EP
EXISTENZ-LET'S GET DRUNK...EP
JACKSHIT-HICK TOWN-EP
NABAT-LAIDA BOLOGNA-EP
NO PIGS-BROKEN PROMISES-EP
ORANGE DOE-NUTS-BACK AT THE RANCH-LP
RAMONES-TOO TOUGH TO DIE-LP
ROMANTICS-ONE IN A MILLION-45
S.U.M.-OPERA-LP
TARGETS-MENSCHENJAGD-EP
V/A-BEATING THE MEAT-LP
V/A-4 7" ON A 12"-LP
V/A-HARDCORE UNLAWFUL ASSEMBLY-LP
V/A-PRIMITIVE AIR-RAID-LP

Guest Top 15: Lyle Hysen

BANGLES-ALL OVER THE PLACE-LP
BLACK FLAG-SLIP IT IN-LP
BROWNSVILLE STATION-SCHOOL PUNKS-LP
DIE KREUZEN-LP
PINK FAIRIES-LP
RAMONES-TOO TOUGH TO DIE-LP
RAT AT RAT R-TP
RICH KIDS-
DYLAN-WHERE ARE YOUR RECORDS-Ltd Edit
REPLACEMENTS-LET IT BE-LP
HOODOO GURUS-I WANT YOU BACK-45
MR. T-MR T'S COMMANDMENTS-LP
SONIC YOUTH-DEATH VALLEY-45
TALES OF TERROR-LP
STOOGES

Pushead

TERVEET KADET-TP
FREEDOM-EP
V/A-BEAT THE MEAT-LP
CRUDE SS-EP
CONDEMNED TO DEATH-LP
FUNERAL ORATION-EP
WHITE CROSS-TP
V/A-NOISE ATTACK-TP
ADRENALIN O.D.-WACKY HI-JINX OF-LP
THIS MORTAL COIL-LP
V/A-HARDCORE UNLAWFUL ASSEMBLY-LP
CHAOTIC DISCHORD-LP
DISARRAY-flexi-EP
NO PIGS-EP
PORNO PATROL-EP

Ruth Schwartz

V/A-GREAT PUNK HITS-LP
V/A-MIDDLE OF AMERICA-LP
V/A-BULLSHIT DETECTOR-double LP
ADRENALIN O.D.-WACKY HI-JINX OF-LP
ACTIVE INGREDIENTS-SERVICE WITH A SMILE-EP
CRUCIFUCKS-LP
JR. ACHIEVEMENT-LP
MALEFICE-EP
MORTAL MICRONAUTS-EP
ORANGE DOE-NUTS-BACK AT THE RANCH-LP
PORNO PATROL-EP
SURBURBAN MUTILATION-LP
T.M.A.-WHAT'S FOR DINNER-LP

Steve Spinali

ADRENALIN O.D.-WACKY HI-JINX OF...-LP
ASBESTOS ROCKPYLE-INDUSTRIAL RELIGION-45
ASTA KASK-3RD-EP
COBRA-1984-EP
DISARRAY-flexi-EP
JACKSHIT-HICK TOWN-EP
LOST CHERREES-ALL PART OF GROWING UP-LP
RAPED-PHILES AND SMILES-LP
SAMHAIN-INITIUM-LP
TARGETS-MENSCHENJAGD-EP
TEENAGE DEPRESSION-SKANK OR DIE-EP
TIN CAN ARMY-TP
UNDERTAKERS-DANGER IN MY MIND-45
V/A-BULLSHIT DETECTOR #3-double LP
V/A-HARDCORE UNLAWFUL ASSEMBLY-LP

Tesco Vee

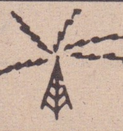
HUNTERS & COLLECTORS-JAWS OF LIFE-LP
ALIEN-EP
PORTION CONTROL-STEP FORWARD-LP
DEAD CAN DANCE-EP
KILLDOZER-EP
BLIGHT-New TP
NUCLEAR CRAYONS-LP
OUTCASTS-7 DEADLY SINS
ZOS-KIA-EP
SSD-HOW WE ROCK-LP
BUTTHOLE SURFERS-PCPPEP
BIG BLACK-BULLDOZER-EP
CONSPIRACY INT'L-EP
THE STALIN-ANY
UNNATURAL AXE-45

Tim Yohannan

RAMONES-TOO TOUGH TO DIE-LP
R.A.F. GIER/CHANNEL RATS-split LP
EXISTENZ-EP /STARK RAVING MAD-EP
GENETIC CONTROL-EP
JACKSHIT-HICK TOWN-EP
JUNIOR ACHIEVEMENT-LP
ASTA KASK-EP
VIBES-EP
PORNO PATROL-EP
TARGETS-EP
KIKEIJI-EP/NO PIGS-EP
CONDEMNED TO DEATH-LP /T.M.A.-LP
V/A-4 7" on a 12"-LP
POISON 13-LP /S.U.M.-LP
RHYTHM PIGS-EP

Guest Top 15: Tos (Holland)

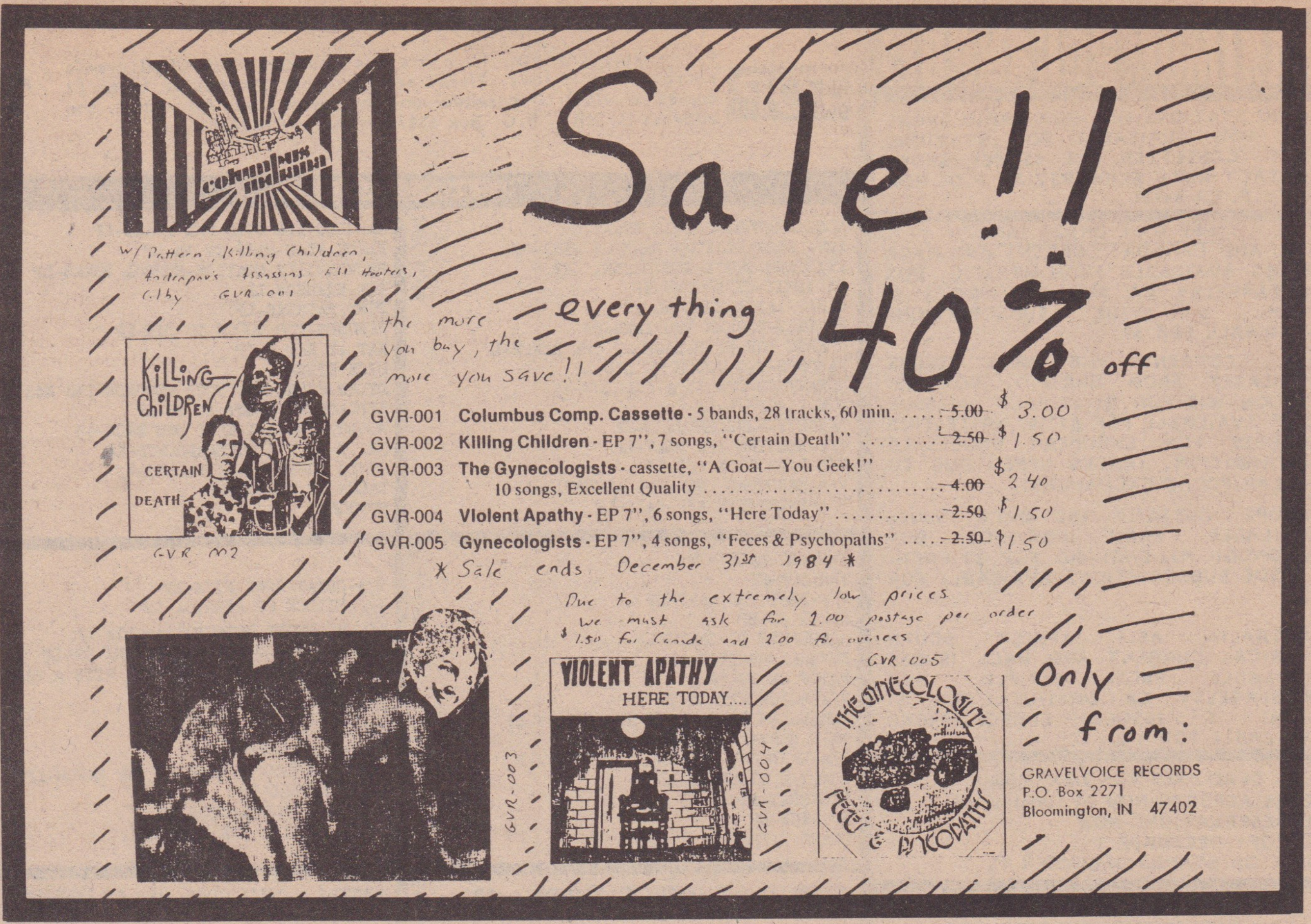
HUSKER DU-ZEN ARCADE-LP(2)
DIE KREUZEN-LP
POISON IDEA-LP
FUNERAL ORATION-GODSEND-TP
BLACK FLAG-SLIP IT IN-LP
MEMBRANES-SPIKE MULLIGAN'S...-45
SPIKE IN VAIN-DISEASE IS RELATIVE-LP
V/A-LIFE IS A JOKE-LP
METALLICA-FIGHT FIRE WITH FIRE
SCREAM-STILL SCREAMING-LP
CELIBATE RIFLES-LES FUSILES CELIBATAIRES-LP
UNTER DEN LINDEN-FAT BOYS..-EP
WIRE-CHAIRS MISSING-LP
PAGANS-WHAT'S THIS SHIT CALLED LOVE-45
IVY GREEN-LP



MAXIMUM ROCKNROLL RADIO

ON THE AIR

WJRH EASTON PA 90.5FM MON 11PM
WBGU BOWLING GREEN OH 88.1FM WED Midn
CKCU OTTAWA ONT 93.1FM MON 10PM
WRST OSHKOSH WI 90.1FM FRI 9:30PM
WXDR NEWARK DE 91.3FM MON 6PM
WGBW GREEN BAY WI 91.5FM 11PM THURS
KUCI IRVINE CA 88.9FM MON 8:30PM
KAIR BOULDER CO 101FM/660AM THUR 11PM
KCSB SANTA BARBARA CA 92FM WED 11PM
WCSB CLEVELAND OH 89.3FM WEDS 11AM
KPFA BERKELEY CA 94.1FM TUES 9PM
KFCF FRESNO CA 88.1FM TUES 9PM
WRUB BUFFALO NY 640AM SAT Midn
KCMU SEATTLE WA 90.5FM SAT 1AM
KZUM LINCOLN NE 99.3FM THUR 10:30PM
WOSR COLUMBUS OH 540AM/99.9FM WED 5PM
WMEB ORONO ME 91.9FM FRI 9PM
KUGS BELLINGHAM WA 89.5FM WED 10PM
WUSB STONY BROOK NY 90.1FM WED 11PM
KJHK LAWRENCE KS 91FM MON Midn
WSPN SARATOGA SPGS NY 91FM TUES 10PM
WUNH DURHAM NH 91.3FM SAT 11PM
WZRD CHICAGO IL 88.3FM SUN 1PM
KCPR SAN LUIS OPISPO CA 91.3FM SAT 8PM
CJSR EDMONTON ALTA call station
KFAI MPLS MN 90.3FM SAT 7PM
WDJM FRAMINGHAM MA 91.3FM WEDS 8:30PM


columbus
KiLLiNG ChiLDREN
CERTAIN DEATH
GVR-002
GVR-003
VIOLENT APATHY HERE TODAY....
GVR-004
GVR-005
THE GYNECOLOGISTS
FECES & PSYCHOPATHS

Sale!!

w/ Pattern, Killing Children, Andrapov's Assassins, Ell Hooters, Colby GVR-001

the more you buy, the more you save!!

every thing 40% off

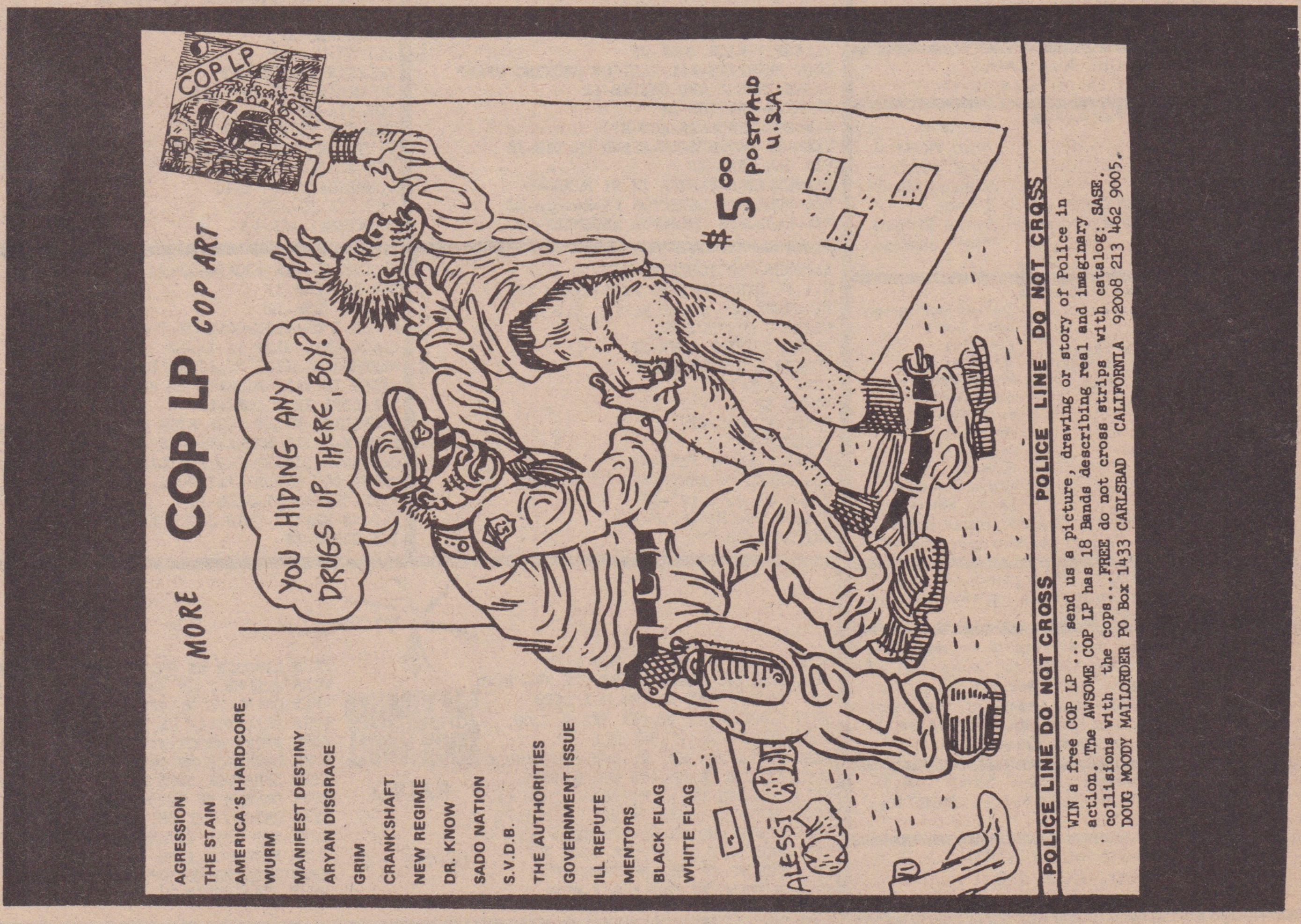
GVR-001 **Columbus Comp. Cassette** - 5 bands, 28 tracks, 60 min. .... ~~5.00~~ $ 3.00
GVR-002 **Killing Children** - EP 7", 7 songs, "Certain Death" .... ~~2.50~~ $ 1.50
GVR-003 **The Gynecologists** - cassette, "A Goat—You Geek!"
10 songs, Excellent Quality .... ~~4.00~~ $ 2.40
GVR-004 **Violent Apathy** - EP 7", 6 songs, "Here Today" .... ~~2.50~~ $ 1.50
GVR-005 **Gynecologists** - EP 7", 4 songs, "Feces & Psychopaths" .... ~~2.50~~ $ 1.50

* Sale ends December 31st 1984 *

Due to the extremely low prices we must ask for 1.00 postage per order $1.50 for Canada and 2.00 for overseas

Only from:

GRAVELVOICE RECORDS
P.O. Box 2271
Bloomington, IN 47402


COP LP
YOU HIDING ANY DRUGS UP THERE, BOY?
ALESSI

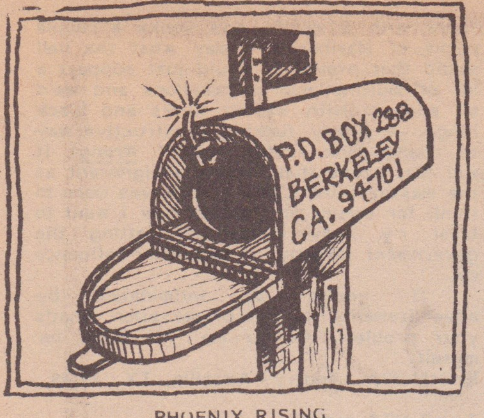
MORE **COP LP** COP ART

AGRESSION
THE STAIN
AMERICA'S HARDCORE
WURM
MANIFEST DESTINY
ARYAN DISGRACE
GRIM
CRANKSHAFT
NEW REGIME
DR. KNOW
SADO NATION
S.V.D.B.
THE AUTHORITIES
GOVERNMENT ISSUE
ILL REPUTE
MENTORS
BLACK FLAG
WHITE FLAG

$5.00 POSTPAID U.S.A.

POLICE LINE DO NOT CROSS POLICE LINE DO NOT CROSS

WIN a free COP LP ... send us a picture, drawing or story of Police in action. The AWSOME COP LP has 18 Bands describing real and imaginary collisions with the cops...FREE do not cross strips with catalog: SASE.
DOUG MOODY MAILORDER PO Box 1433 CARLSBAD CALIFORNIA 92008 213 462 9005.



PHOENIX RISING

Dear MRR,

This is another letter of response to Michael Cornelius's 'open letter' (MRR#17) that criticized the Phoenix scene.

First of all, I admit there are bad things in the Phoenix scene, but you will find those things most anywhere in other scenes. You complained about ticket prices, but when's the last time you brought the likes of SOCIAL DISTORTION, DKS, SUBHUMANS, CIRCLE JERKS, SUICIDAL TENDENCIES, etc. in?

As far as saying "The shows have been quite routine", that's a crock of shit. What was the last show you've been to? It's been a long time, hasn't it? Don't drop out of a scene and then criticize it blindly when you don't even go to shows anymore. You criticized the bands of Phoenix too. Where else but Phoenix can you see bands like the rockabilly kings HELLFIRE, those wild thrash-o-maniacs THE ZANY GUYS, the thrash & country MEAT PUPPETS, the horror music of MIGHTY SPHINCTER, the barrage of thrash by JR ACHIEVEMENT, the youthful J.F.A., like thrash of RESPONSE, the satanic raps of EDDY DETROIT, the honky tonk of NOVA BOYS, the wacky antics of SUN CITY GIRLS. Oh, that's right, you wouldn't know about some of those bands and the "playing the same sets" because you haven't been to a show in ages.

Your sending of 'open letters' abroad will do nothing but hurt the Phoenix scene. Bands won't want to come here because of your blind comments. Just because you've dropped out of the scene, don't ruin it for those of us still left behind.

As far as you wanting to put on shows, go ahead. I welcome it. You're right, Tony Victor doesn't have exclusive rights to shows, and neither do you. So, if you're so eager to put some on, then get off your ass and do it instead of writing these silly letters. It seems to me like you're competing with Tony. Why do I get that feeling? I have a sneaky suspicion it's because you're criticising the scene that he has helped build, the scene that fanzines have tried to enhance, scene the Phoenix bands have helped build. The scene you don't participate much in is being hurt by your letters; it would be helped if you put on shows. So if that is your aim, then please do it. But don't criticize it when you barely even participate in it.

Jim Bergman/ Catch-22 fanzine/ 901 E Butler Dr/ Phoenix AZ 85020

ARTER THEY COME

Dear Pushead,

Hello. My name is Don and I'm 15. I'm writing to let you know that I really admire your artwork. I myself am an artist. The article in MRR #17 was excellent. It really inspired me. Before I read it, I was really slumped, cause I was turning up rotten stuff...you know, firing blanks. After I read "Artcore", it really lifted me out of that slump. I just want to say thanx.

Don Bruno/ 41 Apple St/ Edison NJ 08817

Dear MRR,

1-2-3-4! Hello from Colombia. Unfortunately, no more than two or three punk bands exist here. I'm in a band from Bogotá called LAS FARG (named after a guerrilla organization here). We don't have any recordings yet, but we hope to have some soon. We're trying to put out an LP, but that is very difficult in Colombia because there are only about ten punks. This is really a suckin' place.

Our music is a combination of thrash and melodic punk, with schizophrenic and political lyrics. There is also a band in Modellin called COMELOT. That's all. It's very difficult to get products from other countries here, although I have some back issues of MRR and "Welcome to 1984" (which is the best album I've heard so far). Please write. Adios!

Hector Buitrago/ Calle 14 sur #16-49/ Bogotá/ COLOMBIA

Dear MRR,

We are a new independent label (just released TOXIC REASONS "God Bless America" EP) with U.K. and European distribution as well as U.S. outlets. We would be interested in hearing tapes from hard-core punk bands with a view to releasing a compilation album. Please send tapes and other relevant information to us as soon as possible.

Yours Sincerely, Peter Leay, 19 Walsingham Road, Wallasey Merseyside. L44 9DX, Tel: 051-638-4763 England

Dear MRR & Readers,

My name is Pat, and I actually like living in San Diego (not Slow Death!). There has been all kinds of publicity saying how fucked the scene in S.D. is, but the truth is that it's a great scene with a small group of assholes who stand out more than the tons of cool people. This group of 10 dicks who come to every show to fight have been doing it for a very long time, and no one says anything to 'em cause they're so fucking huge they look like they could be on the Chargers! So, if anyone visits San Diego, talk to us cool people, and ignore the linebackers.

Pat Weakland/ 2019 Chicago St/ San Diego CA 92110

Dear MRR,

Well, I'm back in my home town of Humboldt County, after being arrested up on Broadway in San Francisco for assault, assault on cops, resisting arrest, etc. (so they said). Friends that wondered what happened to me, write me and I'll tell ya the whole story. Since I'm going to be up here for a while, I'm going to start setting up shows again. So, bands touring up the West Coast , drop me a line. Angie Holt/ 3222 High St/ Eureka CA 95501. P.S. Pat from TALES OF TERROR, write me and tell me how the tour went!

BREAK ON THROUGH

Dear MRR,

Just for a change of pace, I'm going to bring up a subject that hasn't yet been discussed in the pages of MRR. I'm talking about psychedelic drugs--Mescaline, LSD, mushrooms, etc. Many of the readers will automatically associate these drugs with the doomed 60's era but in actuality man has been experimenting with them for centuries.

The reason I bring this up is because of the recent debate as to whether or not taking drugs can be a revolutionary act. Debbie Dub or Mykel Board obviously don't think so judging by their columns in issue #15, but they were refering to alchohol and speed. Those drugs are TOTALLY different from psychedelics. I'm talking about substances which radically alter one's reality, consiousness, and perception of the world itself.

As I've learned from personal experiences, taking such drugs in an unfavorable environment is very unpleasant. However, I have also found that under the right conditions (in a natural, uncrowded setting) it can bring about a very positive and enlightning personal experience. You lose touch with you're ego, walls of social conditioning seem to dissolve, and you find youself looking at the would from a totally new perspective. Those of you who have experienced this know what I'm talking about.

What's all this got to do with punk? Well, it's got nothing to do with the music itself but it does have something to do with the concept of radical thought. When one's perception of the world changes, one's political perception is sure to change also. Only when we can visualize a new world can we begin to build one.

I want to make it perfectly clear that I am not advocationg or recommending psychedelics in any way. I also don't want to set off any kind of "drugs vs. straight edge" debate because thats just not the issue. (Straight edge is a great concept and I too am against the abuse of any drug). I'm just relating my personal experiences to you, the MRR readers, and waiting to see what kind of feedback I get. I'm sure that somebody out there has had similar experiences, so come on people- lets hear some ideas, opinions, and concepts!

Steve Bunnows--from town to town

KonneKtiKut

Dear MRR,

This is a response to Marshall Bachelder's letter. Marshall, your situation sounds like the one I was in. I was born and raised in a small town in Connecticut, Norwich. It's 12 miles north of Groton and the U.S. Submarine base. It's also 10-15 miles southwest of Scotland, one of the 3 places the KKK rallied at in Connecticut. On the days of their rallies, a lot of cars passed my house, when usually we got one every two hours.

Anyway, the kids at my high school were all trend followers or 'cliques'. They were all into Top 40 or Heavy Metal. Don't get me wrong, there are some good metal bands, but the kind most of these kids were into were the low mentality ones. A lot made fun of me and some of my friends because we were "punkrockers". At the summer carnival, 4 guys and 4 girls (friends of mine) got beat up by over 30 metal heads.

Well, what I wanted to say to you, Marshall, is that some of the problems like yours, especially in a small town, are like mine. I was seeing a white girl, and nearly was condemned for it by some friends and by kids I didn't know. One night, while riding my bike, I was almost beat up for it. And other times, I set up a double date between 2 really nice black girls and me and my friend Jim (he's white). We got hassled by some friends of ours. What I say to people like that is "Fuck Off!". It's what I want to do, and since I'm not hurting anyone, then it's my right. If they don't like it.... If they said they would never go out with a girl who's not white, then that's their problem. When will we ever be rid of rednecks?

This brings to mind what happened to one kid who went to my school. I didn't really know him, but what happened still pisses me off. This kid was black, and was on the basketball team. A couple of years ago he got into trouble with the cops. After they cuffed him, he resisted arrest and fought (with the cuffs still on), and the cop pulled a gun and killed him. The cop was found innocent, without a trial. Is that justice? Fuck no! This sort of thing makes you listen more closely to M.D.C.

David Joseph/ 319 Huntington Ave #28/ Boston MA 02115

TO MAXIMUM ROCKNROLL:

I was happily surprised by the response I received from my Portland, OR scene report a few months back. I thank everybody who wrote and sent me great stuff and apologize to those that didn't get an answer, but I was in the process of moving back to NY to finish school.

Mykel Bored's column in issue No. 15 was again redundant, contrived, and full of sound and fury signifying nothing (catch the literary reference, Myk?). It's hard to figure out what he's defending, much less talking about, with all his blithering and naughtiness.

Mykel, in all your defense of children's sex play, and your hostility towards outspoken women inclined towards feminism, you fail, or refuse, to realize, or else dismiss the *fact* that there are women and children and other people who are victims of serious abuse and exploitation when there are sexual predators about. (Just as there are "satirists" who are victimized by their own ignorant self- importance). Julie Belmas is angry with good reason. I feel ambivalent about the extremity to which she took her actions, (and that comes primarily from the consequences she now has to endure) but I think I can damn well understand the feelings that led up to her level of anger. And in referring to Julie Belmas you say, "What a man!" *C'mon* Mykel, how fucking infantile and stupid can you get. That Mykel Bored (sic), WHAT A WEENIE-HEAD!

You, in your incredibly strong masculine position in the universe (hyperbole, satire, parody) cannot understand what it is to be "treated like a woman". I am not an "ist" or very involved in any "ism"; nor do I think women are the only oppressed people around, but I do know what *I* have dealt with and hated: being treated as an "intrusion" for entering into a "male" conversation; having countless female friends called "sluts," "bags," etc. for *speaking* to men or, even more ridiculous, for refusing sex to someone; then there's being treated condescendingly as a "groupie" for initiating a normal conversation with a (certain repugnant exploitative Scottish -an example-) band--boys are certainly given free rein to meet bands without the Sleaze Factor; but my favorite one of all is being called a bitch cunt dyke for expressing my opinions and arguing with the likes of you. I could go on longer, but I'm hoping I've made my point.

Also, I *do* realize that sexism works both ways and there are unfair expectations and preconceptions directed toward men as well as women. Unfortunately Mykel, you seem to be reinforcing some negative aspects that promote this reverse sexism. Of course, you seem to like it that way, you muckracker, you. One last question for Mykel: could you refer me to the text in which Jonathan Swift declared "EAT MY POOP!"? Enough of Mykel.

Christeen Aebi/ 2121 NW Seblar Dr/
Portland OR 97210

Dear MRR,

What! Just can't take Board's article seriously. Holyshit! If it isn't sarcasm, this guy is screwed up. First off, there is a lot of imperative statements in there. I know they're just suggestions, his views, but anyone who interprets DKS or MINOR THREAT's lyrics as commands will be a lungless alkie with abraised gonads after reading that article.

1) "The U.S. has more non-smokers than any other country in the Western world". Is this due to the U.S.'s large population or what? That statement is useless when compared to a cancer rate.

2) "The U.S. has the highest cancer rate of any country". He didn't specify lung cancer, just cancer. The U.S.-North American society consumes so much cancer-causing meat and dairy products, no wonder. And that's per capita.

Is supporting cigarette corporations revolutionary? If you have to smoke, why Marlboros? That corporation is death embodied, figuratively speaking.

Same with alcohol. If you have to drink (why should anyone?), brew your own.

Fuck! Why fuck? If you want to, and your partner wants to, fuck ahead. Make it an expression, not a goal. Gearhead behavior!

Why ever try to be revolutionary? Is it a fashion, a goal I should aim for? Is it hip and cool to go against the masses? True, the masses are asses, but just because Joe and Joanne Conehead prole-on-the-street don't commit suicide as a part of their daily ritual, don't expect me to kill myself. Hey, is that cool, do an article on that Mykel? No way!

If you do whatever the masses don't do or the minority does, you're just as mindless a conformist follower as they are. How revolutionary?! CRASS, M.D.C., and the Yippies are probably just suggesting a better lifestyle to be considered, not step-by-step instructions to revolutionarity. If your better lifestyle is revolutionary, so what? Mine probably is; I wish it wasn't. If everybody was a pacifist, vegetarian, tribal anarchist who stood against racism, sexism, etc., I wouldn't change my lifestyle. Why be a revolutionary after the revolution?

I was at a party last night at a local band's house. Several dozen people were there. Me and 3 of my tribe that went were the only people who weren't smoking and/or drinking. I really regretted not bringing my gas mask. They all chainsmoked. Not my revolution. I could hardly talk to anyone without gagging.

Aim to be a creative, unoppressive individual...not a revolutionary. A little creative thought, or do you enjoy this kind of mail?

Progress and evolve. Aim above the standard of compromise. Refuse to fall to the level of your environment.

Pete Hurd/ *Who Really Cares* Fanzine/ 737 Ludgate Court/ Ottawa, Ont/ Canada K1J 8K8

Dearest Mykel:

I am corresponding to MRR #17 (September).

Dear boy, I think you have your head screwed on wrong. I mean seriously, getting plastered and being addicted to cigarettes is revolutionary? Give us a break!

I know someone who got 2 teeth chipped, and a fucked up nose by someone they didn't even know. The only reason this person lashed out was because they were totally shit- faced. And you wanna know what the reason was the person gave for lashing out like that? "I was just drunk and hit the wrong person." REAL REVOLUTIONARY!!

And another thing, cigarette smoking is a government-supported habit. All the stop smoking stuff is just bullshit. Cigarette smoking isn't revolutionary; if anything, it's supporting the government.

If one has revolutionary ideas the way to express them is not to get drunk and smoke. By talking to people and sharing your ideas or by writing or creating a fanzine you can get your point across.

I'm not saying don't drink and don't smoke, just don't fool yourself.

Skooter/ 4200 Lincoln Ave./ Oakland, CA 94602

Mykel Board:

Your article in MRR #17 had to be the biggest piece of shit I've ever read. I'm not going to drink, smoke or fuck because *you* decide that it's revolutionary. If every punk was to drink constantly (or have a "beer with a meal") and smoke a couple packs of Marlboro's a day what the hell would that prove? It would just support a lot of multinational corporations and we'd all end up with wasted livers and black lungs. A pretty fucking constructive way to change the system right?! *Wrong*! It will just prove that we are as ignorant as the masses think. To me it proves more to think for myself and decide how I want to treat my body instead of letting the government directly or indirectly influence me.

If you're so intimidated by advertisements for self-preservation, that's your problem. As for me, I'll think for myself.

Kristi/ 3724 Langtry/ Amarillo, TX 79109

To all MRR readers:

To everybody who thinks Mykel Board is a sexist fascist imbecile, fuck you!! Mykel is about as fascistic as CRASS, except he isn't gonna spell it out for ya. Mykel is simply lampooning the people in this world who keep things totally fucked up. I don't see how anybody can take Mykel's column seriously believing he endorses its contents. C'mon, you seriously believe that crap about the porno director? Mykel presented this guy as favorably as possible so all you could scream "sexist- child-molesting-pervert", making you aware of sleeze that actually endorse it!

Another question to you, if Mykel is such a creep, why hasn't Tim, Jeff, Pushead, Jello, and the rest of the MRR staff given him the heave-ho?

It's because they're in on the joke! C'mon, if Mykel was serious about what he writes, how long do you think he'd go without getting punched out by the entire MRR staff?

Now, time to defend myself: I'm not a fascist, I don't wear a swastika because it stands for everything I despise (fascism, rascism, sexism, pain, and enforced social status). So, I think Mr. Nazi Jeff from Colorado is a spoiled brat that needs to be put in isolation for a while. Well, that covers it, oh yeah, anyone who would like a copy of my fanzine, *Real World*, send a dollar. Peace.

Grant Forsyth/ RR#1 Frederiction/ Box 8, Site 6/ E3B 4X2/ Canada

Dear Grant,

Well unfortunately, you're totally wrong. Mykel Board is a complete jerk. In fact, the next time he comes to town, he won't get off lightly with just pies in the face. We're all gonna give him a pink(o) belly! Tim

Dear MRR,

I'm a 14 year-old punk with serious problems, namely parents who are overprotective, prejudiced know-it-alls and a sister who hates me like intestinal flu. Even my "best friend" doesn't give a damn anymore, not about me or anything else. Something's gotta change but nobody wants to talk about it around here. So what do I do? I can't do anything! I want to run away but I've got nowhere to go--no friends who'd be allowed to let a friend crash with them, and no shelters that don't require goddam parental permission! There's gotta be SOMEWHERE I can go, doesn't there? A place like the one in "Suburbia" or anything vaguely similar? If anyone knows anywhere like this please let me in on it! OK? Please write to me directly because I don't see MRR that often. OK? my eternal gratitude for anyone that helps.

Wendy Khaia, 12609 Darlenen Street, Upper Marlboro, MD 20772

Dear MRR,

We here at *Spamm* fanzine want your tapes for 3 reasons. 1), to be reviewed in

Spamm. 2), to be played on our radio show. 3), we are starting to put out compilation cassettes and need your tapes. Please consider this. For more info about this or if you want flyers, scene reports, etc., write me.
Chim-Chim/ 3148 Montclaire/ Sacto CA 95821

Dear MRR,

I'm holed up in a boarding school in Northern Michigan. It's a fine arts school and I'm trying desperately to become a writer.

Man, this place is chock-full of assholes. No punks, except for me, and there's not even a good record store in this part of the state.

Everyone here is into funk or Michael Jackson and that kind of shit. The people here are, supposedly, non-conformist artistic- creative types, but they seem to conform in the same realm anyway. No one is free-thinking, politically or whatever. The heart of the punk scene is in my bedroom (when my Princeton- destined roomate isn't around).

The only reason I'm putting up with it is to become a writer and finally be able to uncover all this bullshit that I live right in the middle of.

I met a guy in a town nearby who I thought was relatively cool, but I've come to find out that he plans to vote for Reagan. So much for "free thinking". This country brainwashes everyone.

Meanwhile, at home (Grand Haven, Michigan), the scene is growing rapidly. And I quit my band (THE BOYS OF BEDROCK) for this? (Hi, Monkey).
Max/ HU-5, I.A.A./ Interlocken MI 49643
P.S. If anyone...I mean anyone would care to write me, please do. Mail is scarce these days.

MRR:

In issue #17 it says that the band THE MESS from Wisconsin has broken up. Well I'm in the band and we haven't. We are taking a few months off and will be recording an album in December. It may sound like nothing to you, but if it was your band you would be upset too!
Jeff Taugner/ 2209 S. Berry Dr./ Appleton, WI 54915

DRAFT BEER, NOT ME

Dear MRR:

I read Pete from Indiana's letter (MRR#17) with great excitement-I was beginning to think that no one thought about the implications of draft registration anymore. It is imperative that every person eligable for registration (male persons 18 and up) find out their options before filling out anything. Contrary to popular belief, there are alternatives. Draft conselors can give valuable advice to the future registerer/resister that will help him make this very important decision.

Most Americans feel that it is their obligation to their country to register. However, there are already more than enough people in the military (active duty alone amounts to more than 2.1 million people) to provide "adequate defence" for the U.S. If someone feels it is their duty to serve their country in a war they should join the military or wait until a war and enlist them. The important point here is that service of any kind should be voluntary!

Many people think that it is better to register and then resist when the draft is actually instated. This is not as easy as it seems. True, you can get deferments for medical, psychological or hardship reasons, or for being gay, but you must have documentation long befor you apply for these. You can also apply for Concientious Objector status, but this is generally extremely difficult to get because it is based on "religious or moral beliefs that forbid you to kill." Groups of people on draft boards (which are already being set up-one indication of the probability of a future draft) determine the outcome of your application by interviewing you, your friends, your family, etc. Given that these draft board people are often from the military reserves (and even if they aren't) the general make-up is conservative, the reviewers are less likely to be sympathetic to the potential C.O.'s plea. Also, morals and beliefs are intangible qualities and are thus difficult to prove or disprove.

Finally, the less people registered for the draft, the less likely there will actually be one.

One of the main reasons that people end up registering, even if they really don't want to , is that they fear prosecution (i.e. fines, jail). Presently, however, only 17 of over ½million non-registered have been prosecuted, and only 4 were given jail sentences-ranging one month to 2½ years.

Another problem is that students who don't register can't get federal aid for school. They can, however, still get state aid and other types of scholarships. A series of acts (the Soloman Acts) that are right now in the courts would if passed, end state aid too. Luckily, chances are they won't pass (for now at least).

If you decide not to register you will probably receive warning letters from the Selective Service System (S.S.S.), but chances are you won't be prosecuted. This is mainly because: 1) Federal courts already have about 40,000 cases a year, not including registration resistance cases; 2) Federal jails are already overloaded; and 3) Each non-registration case costs the Justice Department about $25,000 to prosecute.

Anyway, the bottom line in all of this is that if you don't want to register the smartest thing to do is talk to a draft conselor or contact one of the following groups: Committee Opposed to Militarism and the Draft/ P.O. Box 15195/ San Diego, CA 92103, The War Resister's League/ 339 Lafayette St./ New York, N.Y. 10012/ phone: (212) 218-0450, War Resister's League/ 1380 Howard St./ San Fransico, CA 94103/ phone: (415) 626-6976, War Resister's League/ 108 Purefoy Road/ Chapel Hill, N.C. 27514/ phone: (919) 967-7244.

Even if you've already registered you should still contact one of these or a draft counselor for information on what you can do to prepare for resistance in the event of a draft. (Most of the information I give in this letter comes from C.O.M.D.)
Kris/Oakland, CA.

Dear MRR,

I need to thank all of the people who wrote me concerning my "draft registration" letter in the Sept issue. I received so many letters that I thought I'd better write another letter to MRR to thank you all.

To be honest, I was surprised at the response. I think that shows that the scene is OK, when people will still help other people out. Thanks for the feedback everybody. Pete/ 625 N Riley St/ Kendallville IN 46755.

Dear MRR,

I am currently in the United States Military Service. Would you like to talk about Fascism? Everyone experiences Fascism at some point in their life. I live in a totally fascist society, so I understand fully the injustice of naziism. From early youth we are taught to accept this most brutal form of perversion. As a child I personally was forced to pray. I always have rejected this ideal, being born into an Unitarian family. In high school I was an excellent athlete, but would not participate because the "coach" wouldn't start "Jew boys." (I have a Jewish last name).

I am now fully aware of myself and my true motivations and have a full comprehension of Nazi rules.

The injustice in military life is so abound that the weak easily conform and the strong are beaten into submission. Well, most of them are. I myself have survived 3 years and have not lost sight of my values. Consequently I have very little rank (has been taken away) and my disciplinary fines are so large that I gross about $100 per month take home pay.

I don't care. I feel that it is my job to show an alternative way of thinking. One person could possibly make the difference. Revolution from within! Some other "Subversive Types" and I have been printing underground propaganda literature. We could go to jail for conspiracy but we think that it is worth it. We have considered putting out a rag. This is a large step though. We are very afraid of being caught, although the "authorities" have a good idea that it's those wierdos on skateboards who are the ones doing it.

Just recently I lost a small personal struggle about a U.K. SUBS poster tacked to my wall. I live in the barracks and the barracks officer demanded that I take it down. Of courst I refused. He persisted, I refused. Two disciplinary actions were taken against me though. (On what grounds?). Last week after a 4 day liberty, in which I gratefully was granted temporary sanity, I returned to my room to find my U.K. SUBS poster gone. A job well done by the Hitler youth. I have been banned from the enlisted club because of my "non-conformity to the dress code." (Subversive Sneakers?).

Well, instead of rambling on about personal experiences I would just like to say that Fascism is such an accepted part of our society. I hate it. It stinks. If you don't like it get off your ass and do something about it. Go ahead and put your ass on the line. If you believe strongly enough then your losses will all be for a true cause. Stamp out Power Hungry Fucks. Help preserve freedom, don't join the military! Jungle Jim, Skate Tough Jarhedz. PS. Mykel Board had to at least once in his life been military, no one gets that "crass" without first being brainwashed.

THIS ISN'T FUNNY, PUNK

Dear MRR,

There's an old saying, "United we stand; divided we fall", which has been severely overused. But it does mean something worthwhile. As I look beyond the hardcore horizon, I see more and more divisions. Of course there's the old skins vs. punks, but that doesn't seem to be good enough any more. People are categorizing each other more and more, for political, social, and dietary reasons! Vegies hassle skins, political punks don't want to deal with funnypunks. I know this is a generalization, bit it does go on, and is becoming more and more prevalent. As I read through MRR's letters, I read: "...anyone write, but non- serious, non-political funnypunks need not reply". This is not a direct quote, but because I sing for a "serio-comic" band, my values and ideals aren't valid? Bullshit. That sort of elitism causes problems and antagonism within the scene. The end of punk will come from division and seperation--just as the seperation of classes in countries causes problems. When I buy a coke and someone hassles me for supporting a multi-death corporation, that pisses me off! Everytime that same person uses water for showers, they are supporting a company that knowingly poisons people with their chemically polluted water.

My solution? Before you point your finger, look at yourself first. If everyone took the time to improve and better themselves, instead of worrying about everyone else, things would be a lot better off. Catagories strangle people, and I like my air. Being in a funnypunk, serio-comic band is where I wanna be, and no, TOWER OF SWINE has not broken up, are still selling tapes, and living like the swine we are. I'm moving to Palm Springs, but we'll still be playing around S.F., and I'll try to get Palm Springs moving. To write or order a tape ($3), no matter what category you've been put in, it's: John/ 449 E Arenas #602/ Palm Springs CA.

Dear MRR,

I'm fed up. I have just about had it with punk rock, and punk rockers, and hardcore, and skinheads, and left wing vs. right wing. I was fed up with straight edge a long time ago. I really don't see what the fuck these kids' problems are. Every time someone comes up with a good idea and tells the world about it, there are 3 types of recipients:

1) A group of people who immediately hate it.
2) A very small group of people who understand it.
3) A gigantic group of people who adopt the idea, twist it, misrepresent it, or get caught up in the "us vs. them" syndrome.

I get so furious when I see kids who have these ripped-up t-shirts with, of course, only the finest and most popular bands printed on it in real "punk" lettering. Kids who skateboard through crowded sidewalks, knocking down people, and then have a good laugh at it. Kids who hang around at shows discussing real important topics, such as bermuda shorts, high tops, hair cuts, and what prominent hardcore figures they 'partied' with. Then we have bands. These small, local pockets of bands that all sound the same as MINOR THREAT, sing about government, society, and skating, without knowing one/one hundredth of what they're saying. And then there's the case of their names. This is something I sarcastically call T.I.S. (Triple Initial Syndrome). I mean, what the fuck? I keep hearing pseudo-punk vs. real hardcore punk. And I'll tell you, anyone who sits/stands there and states"I'm a real punk", is a dick!

The term "punk" really belongs to England, and has a negative connotation. It applies to the "fuck everything", 'rebel without a cause' types. And if you are one of these, then by all means you are a punk...which is good for nothing.

Hardcore has become too much of a fad, even though there are the small percentage who do understand it, they're not enough to make any kind of a difference. I have walked away from it all. It's time to re-build the kind of life I, and others, had started to assemble. Unfortunately, size instead of quality of crowds overwhelmed the scenes, and kids were getting involved for the wrong reasons. I still go to shows to see my favorite bands because I can really identify with them (especially my alma mater, and childhood friends, Rhode Island's IDLE RICH), and I will continue to buy records to enjoy the music, and I will NEVER cease to enjoy the classics. SSD once said, "If hardcore includes a bunch of jerks, then we must just x-claim". Well, to all you jerks who follow fashion, or start fights and kick ass, or hate everything that isn't "punk", I'm exclaiming that you can stay in your little world; I'm off to live in the real one.

Anyone who wants to comment or criticize, please do.

Graham Batting/ 31 Middle Beach Rd/ Madison CT 06443

Dear MRR:

I read a letter in your last issue, where someone used the word "semi-punk". I've been hearing a lot of that lately, and it bothers me. What do people mean when they use the word "semi-punk"? Are some punks called "semi" because maybe they're not ferocious looking? I thought punk was an attitude, and it didn't matter whether you looked like G.B.H. or if all you wore was a plain shirt, jeans and creepers. I'd like to know what people mean when they use the word "semi-punk".

Hina/ West Hollywood, CA

Dear MRR:

I've decided that with all the anger, all the lack of indivuality and all the negative attitudes that are now a common symptom of that once inspirational scene known as "punk" I'd like to declare that scene dead and start a new living one called "Hope". One that says you can believe in yourself, you can love, understand and accept your neighbor just as he/she is. One that says "Let's get together and talk over our differences", one that makes you feel like you are somebody in this world.

So let's spark some spirits and let our hearts change things in a positive direction, I mean, why are we building up walls with conformity and anger when we could be breaking them down with indiviality and love--I want to know if there are still any punks out there who aren't afraid of the word love?

Rich Webb/ State of the Union/ 124 Glenville Ave, #3/ Allston, MA

VIOLENT PACIFICATION

Dear MRR,

I have visited San Francisco a few times this last year, and there are a few bad spots in the scene (as there are in all scenes). But the biggest problem is a bunch of wanna- be "punks" that call themselves "skins". Actually, they aren't punks--they're "better" than punks. On the "punkness" scale, there are a few levels of "how punk you are". First, there are the "poseurs", and of course the skins aren't in this group. Second, there are the punks that don't feel they have to look a certain way to fit in that culture called the "punk rock scene". And of course, those people aren't "punk", according to the skins. Then there is a higher level on this amazing hierarchy: this is, of course, the "skins". These bald guys are the "punkest" around. I mean, the less hair you have, the more "punk" you are, right? Wrong! This gang is a bunch of wimps that think they "rule" the scene. I thought punk was to be that the idea of no one ruling anyone. But since they are the bitchinist guys to ever hit the punk scene, they have the authority to make anyone do anything. These losers think they are tough with no hair and boots, beating on people who have more than an inch of hair. Hey skins, you are a bunch of fucking assholes who have about as much belonging to the punk scene as Ozzy Ozbourne. But that won't make you feel bad because last year you all had hair down to your ass and were banging your head at his concerts. That is when "Quincy" was shown on T.V. and you said "Let's shave our heads and go beat up people somewhere where the tickets are a lot cheaper". Why don't you get the fuck out of the scene you think you are part of, when you never were really punks in the first place. Do the scene a favor and grow your hair and go to metal concerts where you nazis belong. You give true punks that have skinheads a bad name. I know you think you are the raddest, but if you ever try to push me around with your friends behind you, I'll..Well, why don't you try it and find out what will happen?

And the gangs in L.A. are no better than you are. They all suck too. Anyone who needs to have a gang behind them is a real loser. All the L.A. gangs, such as L.A.D.S., F.F.F., The Crew, and The League, suck the biggest of them all. You are the sons of the "Quincy" punks. None of you are punks. You are all nazis that think you're bitchin' if you glue on mohawks, wear dad's old army boots, and go to a shopping mall to start fights with any punk whose not in your gang.

Well, bye bye gang members. Maybe some day you will grow up enough to realize that each and every gang there is, was, and ever will be, is just a big bag of hot shit.

Jim/ 13106 7th St #8/ Chino CA 91710

Dear MRR:

I'm an Australian punkette. Over here, there is so much violence. I'm not saying Australia is perfect, because it actually is, of course, based on the same fucked system and values. But you should see the scene over there. We don't have a lot of money (that would be no crime tho), but we spend most of whatever we have to go places. I was in London when I was a little kid, but I wasn't into the scene (punk) too much. But, back to Australia. Melbourne punx are completely united. No gangs. Only the headbanger types and the trendies and Italians have gangs. No punks. Punks and skins have managed a sort of "understanding". They don't bother us--we don't bother them. But the Sydney skins like to come down and pick fights. Still, Australian punk is really working. The scene is big and despite the usual mohawks, studs, etc. . .it's not a fashion. No mistakes. Everybody knows each other and plastic punx have a pitiful time. The real street urchins organize shows of expression without violence. There are gigs at least once a week, usually more. The main hassles are with the police and the Sydney skins. Punk is very strong there and I think you should hear some of the bands like DEPRESSION, THE SYCOTIC MANIACS, THE MESS, and more. Anyway, I need someone to write and tell me about California punx--some of the positive things as well. From Jessica: 8984 Shoreham Drive/ West Hollywood, CA 90069

MRR:

New York, New York. As a fast learning punk I heard an awful lot about NYC. "They are all skinheads," "They are all Nazis," "People get killed all the time at shows." I live in Boston and believed all I heard, till I went to NY for the summer

I was surprised at a lot of what I saw in NY. I was surprised at the crowd, very small. But they weren't all skins either. The skinheads seemed to run the show, but they were not a gang. They carried buckets of ice to the bar and broke up the only fight of the day in a totally cool way, just tossed the guys outside. I saw no swastikas, and no one said a word about my relatively long hair. There was a spirit of togetherness and friendship, not gang mentality.

I came once again to CBGBs. This time I brought a friend who had never been to a show. I even thrashed to the CRO-MAGS, things were so cool. We had a good time and I would definitely go back. I'm sure you older guys know more than me about NY but I learned a lesson there. I'm gonna check where people get their facts before I believe them, and I'm gonna try and make Boston as nice as the part of New York I saw. Thanks for reading.

Andy Fritz/ Gordon College/ Wenham, MA 01984

Dear MRR:

First off, thanks for that issue (#18) that showed the true violent nature of our little fascist buddies - skins.

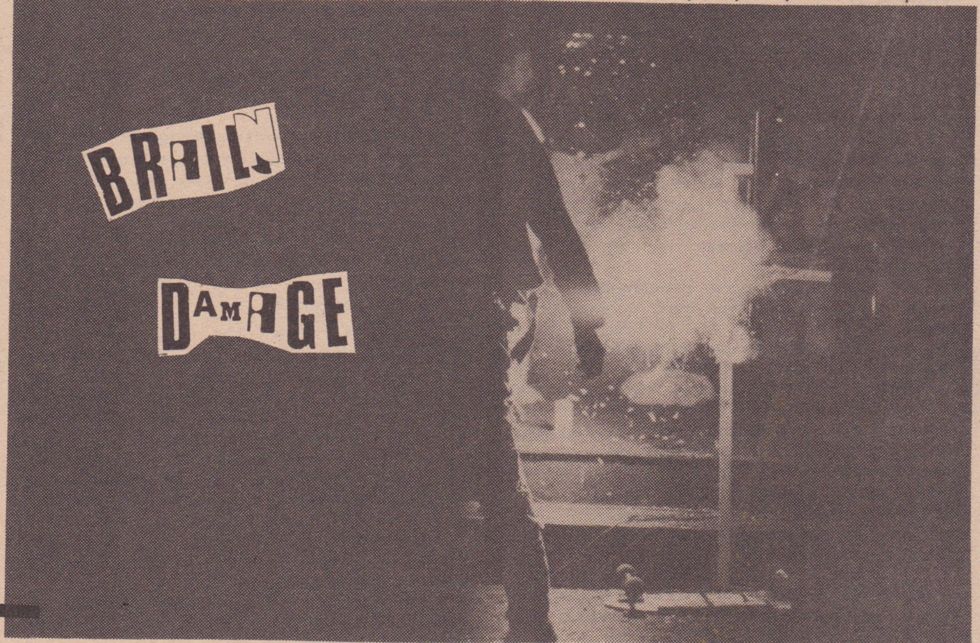
The letter from that clown Carmelo Nieves was a laugh. What a DORK! If he only knew that the same bald nazis he sticks up for would be the first to stomp his head in (in New York) for being a "spic". Boy--he'd be suprised. Unfortunately, the N.F. is alive and sickening in N.Y. Little pricks like Harley Flatulence, Jimmy Gestapo, and Roger Agnazi- Front are the characters who fuck up the scene for everyone. They are real "cool" cause they don't dig fags or foreigners. Ha! Fuck them. What can us "CRASShole -peace- loving-fags" do? Well, you can stop supporting these assholes. (Especially--MOB, CRO-MAGS, AGNAZI-FRONT, MURPHY'S LAW, and the other members of their scummy little clique). Boycott the N.F. Don't go to their shows. Don't buy their records. Don't be intimidated by them. Bands: If you are planning an East Coast tour--skip New York City!! Play Long Island, Connecticut, Upstate N.Y., but please save yourself the headache of playing with N.Y. Nazis. Of course there're some real bands in N.Y. (FALSE PROPHETS, MAJOR CONFLICT, F.A., ULTRA-VIOLENCE, and REAGAN YOUTH, to name a few). Plus--CT and L.I. are loaded with fair-minded bands and freethinking kids.

N.Y. skins complain that there are no good clubs to play at. Ha! Ha! Ha! Why do you think this is so? Gildersleeves, Rock Hotel, even CBGB (for awhile) all dropped hard core. Because of too much violence at shows. And it's safe to bet this violence wasn't caused by punks or longhairs.

The "most unkindest cut of all" was seeing flyers for 7 SECONDS and AGNAZI-FRONT in the same show. Pissed me right off the wall. That's like CRASS playing with SCREW DRIVER. Sound unlikely? Think about it, and boycott N.Y. skins! A.F. is N.F.

Love and peace, Halloween.

P.S. Fuck you Harley. You asked for what the hitmen are going to give you. You'll end up like your big-mouthed buddy Nordquist. It's your funeral, dig mate?



Dear MRR,

I read the recent issues and thought about trouble with violence, and especially that relating to skinheads. Although I used to like to thrash (pogo and then slam), I stopped a couple of years ago when I saw people getting seriously hurt, and other people trying to hurt people. What I came to see as sport, like rugby, became nonsense. When I first saw punks in the U.K. in '77, I was meeting friends of Black Cross in London and went to a pub with them. I met some punks there and went with them to a club where kids were thrashing (a la 1977). I thought it was stupid, and said so. And they said, "No, we're not hurting each other; we're keeping fit, sort of training together with our music so we can fight the idiots in the National Front." A couple of days later I saw them at a march against the National Front, With about 200 other punks with 2x4's, bars and chains, they helped break up the fascist's race-hatred march in no time.

In Spain, the punks I had met had a club in an old factory because their 'real' club had been firebombed by the Falange (fascist party) and police. Someone had retaliated against the Falange, and 2 guys who were well-known anarchists got jailed for it. I got into a fight leaving their "club" one night when Falangist youth groups attacked people. It was a hairy-assed scene, with people being thrown through windows, etc.

I mention these scenes because in Europe, to be a punk was a real dangerous and political statement, while back in the U.S.A. slamming and 'punk' never had the meaning it did in Europe, nor did the punks have the solidarity either. But it was fun to thrash, and until recently, if you fell someone would pick you up so no one would get fucked up. But then things got stupid, as TV and movie images of PUNKS told people that to be a PUNK you had to act like a violent jerk. If there is or was a punk community or movement, it's let itself be defined by the media. Assholes in media offices have more to say about what punk is than anybody. The only real effort to change that was when the cops were threatening to close the clubs and harrassing bands and punks on the streets of San Francisco. People went to Celso (owner of the Sound of Music club), and he helped organize people so the public could get the punks' own idea of what was going on.

Of course the media has had a lot to do with the skinhead thing, even in England. They started as just tools of the National Front (photos of them marching like anybody's soldiers in uniforms fill the National Front's mags and press). Skins here appeared like the punk scene--an imitation of a political development in England. About 6 years ago, people hated us (BRAIN DAMAGE) because Joey Powerdrill looked like a skin, wore Nazi insignia, and was generally out of control. People called us a Nazi band, which we, of course, weren't. Joey took the extreme stance in everything to show up people's thin veneer of how liberal they were. But people had more of a sense of humor then; instead of taking Joey and our band seriously when we went nuts, some got the joke. Recently, we played the Mab with TOXIC REASONS, and after our set, their drummer ran on stage accusing us of making fun of punk, "everything we believe in", to which Joey responded, "That's great!" It took 10 minutes to explain that everything becomes a uniform, and that you're on your way to Moscow if you can't make fun of yourself.

So, in the last 4 years, people have started showing up in the scene who believed the media version of what it was to be a PUNK-- violent, dumb, and destructive. The drug of the year (heroin) hit in '78, and by 1980 there was no difference between the lowlife hippies and the fashion punks--except the fashion punks could afford coke too.

Still people asked for the situation that exists now, cause nobody would do anything about the creeps who started fuckin' off like they were on camera. The idea of shocking people to criticize the general middle class acceptance of neutron bombs, destruction of the environment and racism (a la Johnny Rotten/ Side Vicious in the "Great Rock'n'Roll Scandal" and "I Was a Teenage Sex Pistol" got so diluted and away from any kind of political understanding that it lost all meaning. The same night Jello would jump into the crowd at the Mab and run into the table area throwing chairs at people after taunting them for being spineless puppets of fascism, I saw this kid cold-cock a girl next to me, breaking her nose so she had to be carried out on a stretcher. I put the kid against a wall and all he had to say was "she was too pretty" and "don't hit me, I'm only 17 "

Unless everybody steps in to stop the jerks, more people will get fucked up for nothing. When SOUIXSIE & BANSHEES came into town in'79, some asshole hit the bass player with a full bottle of beer and knocked him out. Souixsie walked off stage, ending the show after one song, telling people off for what jerks they were for letting the guy do it. And speaking of assholes, Johnny asshole of the FUCK-UPS was always slugging people at concerts, etc. (girls especially) and everyone thought it was 'so cool'. So skinheads throw bottles at Chicanos' cars outside the Graffiti (club) when FRIGHTWIG was playing, and the local cholo gang attacks the place (after the skins took off when they saw them coming) and 6 people are treated for knife wounds, etc., at S.F. General Hospital and our drummer gets hit with iron bars (5 guys) (he took one guy's bar away from him and they had to go for a gun) all for nothing.

It seems that the scene has no brains at all, no direction, and is being led by MTV and not itself. Just the other night, outside a party, some fashion punk girl was mouthin off at a girl I know, acting tough and stupid and spit on her. When I told commented on how nice she was acting (she didn't have the guts to spit at me) and when I told her off for spitting, her boyfriend yells that he's going to kill me and has a gun. So I throw him against a car and frisk him (if he'd had a gun, I'd of got a new one from him), but all he had hold of was his dick in his pocket. Why are people being so stupid and acting like jerky stereotypes, doesn't anyone have any brains left?

Still, the skins we see are doing the

same thing. They're TV clones (despite what Carol of Juneau said in MRR #17) for the most part, and as for her call to organize to fight them--we've got to organize, sure, but there are lots of things to fight and the skins are just a symptom (wait until Reagan gets reelected). I'm not saying "Hey, form gangs, kids", but it's good to know how to fight and although punks in England were mostly from a different social class than most American punks--being together with your friends and knowing how to fight with them and back them up (when attacked) is real good. The stabbings in front of the Mab a couple of years ago could have been prevented by just a little cool and well-applied know-how. I've seen lots of combat and I know how to put people away. It doesn't take much to do it, but that's not the point or purpose. The point, just as in England or Spain with the punks, is being able to defend your scene or have someone else close it down.

Nikki Brain Damage/ S.F.

Dear MRR,

Having just read #17, Tim Yohannan's column, letters, and the Pennsylvania report in particular, I find the apparent escalation of 'fascist' 'in-scene' violence you speak of, depressing but sadly not unfamiliar. The disease is, of course, international.

In the past I've experienced, like many, gigs that have been overrun by National Front/British Movement/predominantly skinhead violence. People have been viciously beaten, gigs abandoned, and communication lost. "Ignore them and they'll disappear" the saying goes. Unfortunately, in reality, they don't and a lot of heads get split in the meantime. As Tim suggests, we can only begin to combat this problem and understand each other by discussing how we can act together to confront/ contain/ conclude these actions.

Generally, in this country (England), I think we've been shit-scared (I know I have) and waited for what becomes the inevitable at some venues. One or two bands who have responsibily condemned violence, both lyrically and verbally on stage, have been picked as "targets". But it is at these such gigs where I have on occasions found a bond between those who have begun to realize that fascism (and it is) cannot be ignored, and that violence does not *have* to be met with violence. In one specific case (CRASS were the band playing), the audience of several hundred surrounded the 15 or so racist nationalist skins, and by replying to their chants of "Sieg Heil!" with "Make Peace Not War!", succeeded in preventing further violence and displayed a brief but positive unified front. Unity *is* strength, not to rule, but to eradicate fascist attitudes.

Not too far away from all this is the everpresent dumb "punk" arrogance, which still reigns here. From dress-Union Jack t-shirt (nice pattern), proud to be British--to mentality. Proud to be "punk" means proud to be sexist, proud to be racist, proud to have the muscle to deal with those that question why should we be proud to be strengthening the system's attitudes, and never choosing to break from them.

Let's confront, and if necessary, reject the many bands that spout "Do you wanna suck my cock", etc. When someone you're speaking to refers to a person as a "good fuck", a "wog", a "nigger", a "fag", etc., question them, make them feel uncomfortable. That way, they have to think, and maybe more. "Punk" shouldn't have to (and doesn't for many) mean the endorsement of all these institutionalised conditionings.

Let's communicate and show we care for each other. Please write.

Anne/ 53 Cross St/ London N1/ England

MRR:

As a result of the increased correspondence to your mag on the subject of violence, I thought I'd add my 2¢ worth.

Here in Auckland, New Zealand, we don't happen to have a lot of gigs but when we do have one, hassles and fights are guaranteed.

Last Friday night, at the only real venue (Uni cafe excluded) we are fortunate to have, a show was put on entitled "Punk Warmed Up". The main band consisted of members of bands from as far back as 1979. As a result of this, a lot of the old "Bootboys" (as they were referred to back then), turned up.

These guys, who "settled down" (I suppose they did as I haven't seen any of them at recent gigs) after the demise of the bands they followed, obviously thought punching and intimidating people smaller than themselves would make them look tough again.

Needless to say, it was the punks who suffered from this egotistical behaviour.

Okay, how about a change of subject?

In #17 a Chris Dodge wrote about criminal record prices. That record store deserves *no* patronage whatsoever. In Auckland *we* have a problem of the same sort--a certain record shop with "Unlimited Sounds" (I'm sure most Auckland--if not NZ readers--know of it, if there are any of you) in Queen St.

Imports from the UK and USA originally cost about $16 about 3 years ago, but the owner, realising the value of these imports he was selling, decided to raise his prices. Imports these days cost between $20 and $25 NZ dollars.

Also, a record bearing a "Made in Australia" sticker sells for the same price as an English or American import. How this is justified I'll never know.

By the way, HUSKER DU's *Zen Arcade* is selling for around $37 *NZ dollars*. Nuff said.

If there is anyone who wishes to obtain NZ records through swaps, don't hesitate to write.

Greg Jarman/ 76 Hallberry Rd./ Mangere East, Auckalnd, New Zealand

Dear MRR,

Since I can't afford to do a full advertisement in your zine I was wondering if you would be so kind as to print this letter. I am trying to start a 'zine of my own to relieve some of the boredom of living in this stagnant suburban hellhole, but in order for me to do this I need help! I will print advertisement for free (although it would help if you could give me something in return like a scene report etc.). Also, if anyone would like to contribute articles they have written, comix, pictures, scene reports, artwork or anything else it would be greatly appreciated! Thanx!

Human Head Transplant, C/O Kurt, 103 Mulberry Rd., Newark, DE 19711

GRAND FORKS-Hello, and greetings from the nations biggest garden, North Dakota! And what the hell is in North Dakota, you ask? Absolutely NADA! Nothing, zip, zilch, zero, nil, none, nothing! The land here is as flat as the lifestyle. Macho-mania runs rampant. Fast cars, fast women, and ridiculous volumes of beer! This just may be the last cultural frontier. Life in North Dakota goes something like this: You are born/ You drink beer/ You buy a bitchin' car/ You drive it/ You fuck/ You drink more beer/ You die. Music you ask? JUDAS PRIEST reigns supreme here, with NIGHT RANGER pulling a healthy second. New Music, you ask? Well, local radio sttions are right up on top of things, playing such rebellious and current new music as PRINCE and MADONNA. Of course, not many people here like that kind of "punk shit."

The other day, I was walking to a class here at the University of North Dakota, when someone stopped me and asked, "You kinda look like one of those punks. Do you like DEVO?" Needless to say, the "Scene" here is non-exsistent. And that is why I plead with anybody out there who might be rolling through town, perhaps to Minneapolis (the mid-wests last outpost for meaning-ful mind- sets), to stop on by and say "HI," walk around, and maybe play a show. You see, the thing is, nobody here knows what "punk" is, as an attitude or as a music form. TV has of course, enlightened them as to what a "punk" looks like. Not only that, but people are simply unwilling to check anything new out. There is one band here. And it just started. I play bass for an unnamed band that has practiced once. We all have a healthy attitude about the whole thing, and we hope to play cheap at frat parties, and other beer-drinking events. So there are a few folks around who have traded in their bib-overalls for black peg- legs, their layered style jobs, for tight black mohawks. You think the rest of you folks got problems with trendiness? You think punk is getting too commercial? Move on out to North Dakota! Fact: there are 10, count 'em, 10 Communist Party members in the entire state of North Dakota, and no one knows who they are, because if anyone found out, the shit would hit the fan! Likewise, there are probably about 10 people who do not wish to associate with the beer-drinking multitudes, the Machismo bull shit Heavy Metal, The "let's fuck" mentality.

People who hesitate to call themselves "punks" for fear of losing all touch with humanity. It is alot like George Orwell's *1984*, where Winston has this feeling that he is the ONLY rebellious individual among the thousands who has the guts and creativity to be a maverick. He thinks there may be others out there who think the same way as him, but he has no way of knowing, because if he makes the wrong move he is ruined. In the same way, we who identify with the "punk" (bowel) movement, feel isolated and completely alone. But some of us have found each other and we cling to the few likenesses we share. It is not as if we have this "gang" that is exclusive of anyone 'normal'. It is our only hope of social existence! Anyway, we are in touch with the attitudes and ideas that make punk the great awareness that everyone pretends it is. We simply have to rely on news from the outside world, road trips (7 hour drive) to Minneapolis, (which, incidentally, is probably one of the healthiest "scenes" in this shit hole we call "the nation", except for some trendiness problems) and vast collections of recorded work, tapes and vinyl. These last items are the only things that keep us alive, awake, and enthusiastic about social rebellion. Up here, the words "self imposed exile" have complete meaning. By simply wearing a slightly different hair style, one immediately is a pariah, a social deviant and outcast, and a faggot. And being a faggot up here is definately a No-No that spells having your teeth kicked in. An interesting side note: Last year OZZY OSBOURNE (or however the fuck you spell the asshole's name) played here. The country folk, surprisingly enough, felt that OZZY had turned from his Heavy Metal ways in favor of a "punk" haircut, and so they thrashed his limosine! I certainly applauded the act, though I was nauseated by the motives.

The point is: we need some encouragement up here, desperately. In a way we are blessed with the last frontier--a big opportunity to really be a

true punk, like the first of them back in the 70's. Total outcasts. But we are positive punks. We believe in social anarchy. . . total freedom of the individual from social shit-rules like Nike hightops, levi's jeans, and beer t-shirts. Like Fast Cars and Fast Women. Like JUDAS PRIEST.

Incidently, my roomate is very typical as a North Dakotan (I am from Minneapolis, going to school here). His entire personality and social attitude is embodied in his favorite TV show: THE A-TEAM. I live with this guy. Please, anyone with any guts, help us out up here. There is alot of interest in music up here (not necesarily good music). If a band is playing, alot of people will show up, no matter who or where. I can easily set up a show, and have no problem publicizing. You might even be able to make a few greenbacks, but don't count on it.

We desperately need some crusaders or missionaries to bring the music that carries the attitude. Basically, we need a mercy mission! Please contact us up here at The Last Frontier: THE LAST FRONTIER, c/o Hans Happy, 206B Brannon Hall, University of North Dakota, Grand Forks N.D. 58202. (Especially Minneapolis and Winnepeg bands coming and going.)

P.S. Things may be better in other parts of the state: Fargo, Bismarck. I haven't heard much, except good bands in Fargo.

CONSUMER CORNER

MRR,

I've been meaning to write you for some time, and Chris Dodge's letter in #17 prompted me to finally do so. Mr. Dodge has a legitimate gripe about HC LPs being "over-priced", but he directs his anger at the wrong targets.

I am an independent retailer in Dayton, Ohio (home of TOXIC REASONS--hi guys!), and have been selling HC indies and imports for some 4 years. I hate stuff that comes in with "Pay No More Than" on the sleeve. Why? Because the wholesalers sell the stuff at prices that make it difficult, if not impossible, to tag the stuff at the price printed. Case in point: the MINOR THREAT EP on Dischord Records says "Pay No More Than $4". Wholesale cost was $2.99 (plus shipping). I'm supposed to sell this thing at $4? Fuck off! I sell it at $4.50. Another example: the BUTTHOLE SURFERS' live PCPPEP. My wholesale: $4.28 plus shipping. I sell it for $6.50, yet I see it available by mail order from Systematic for $4.25! Fuck the fuck off! On BLACK FLAG's Slip It In, ostensibly a $8.98 list, which I've paid an average wholesale of $5.30 for, and sell for $7.50, offered by Systematic for $6.25!! Fuck off again! It makes me wonder why I even bother. And for a band I haven't heard or read good reviews on, forget it!

I sell all the Hardcore I think deserves it, and whatever the local punks ask for. So, go direct, you say? Fine. Any and all are invited to call me and plug their wares. But don't expect me to call you. I deal with a half-a-dozen or so wholesalers, as well as a regular one-stop. I don't have the time to be calling the various labels direct.

Hell, I pay 72¢ plus shipping for each issue of MRR I sell. I get a better percentage on Rolling Stone, etc., and I don't have to pay for copies I don't sell.

So Chris, please don't blame the retailer; he's just taking his normal mark-up. Blame instead the wholesaler, who may or may not be taking a fair percentage (and their prices often vary widely--or is that wildly?), or blame the label, which affixes a "Pay No More Than" price, and then asks too much from the distributor. If you want low prices, order direct (and then, of course, your local retailer will stop carrying the stuff you want, because you haven't bought any of it).

Geoff Burkman/ Renaissance Records/ 1924 So. Smithville/ Dayton OH 45420/ (513)258-1038.

Dear Geoff,

Thanks for taking the time to explain the retailers side of things. all I can say about MRR's prices is that we sell MRR at 50¢ each to the distributors, who in turn (I thought) were selling MRR at 65¢ to retailers. Hmmm. Tim

Dutch East India Trading
45 Alabama Ave., Island Park, N.Y. 11558 516-432-3500

Dear MRR,

Enclosed please find a money order to pay for Braineater's ad. I have personally lent this money to Braineater and I don't think that I will ever be paid back, bringing my personal loss on Braineater to $10,160. By the way, Dutch East lost over $20,000 (other stockholders also have lost money too).

I'm very sorry that everyone had to go through all this trouble over this matter, but I'm sure that both of us will be happier not having to deal with each other ever again.

In response to the last issue about Glen Danzig having to send us copies of invoices, I would like to make it a little clearer as to what we are saying. We need a detailed breakdown of each time that he sold us records and which invoices he feels are unpaid. In other words, if he would prepare a statement that listed each invoice and each payment, then we could very easily determine if we are missing any invoices, or we could prove that we paid for everything.

It is true that some people may have had some trouble getting paid from Dutch East in the past, but we have always paid all invoices (or returned unsold records) and I would like to hear from those bands that we "fried". Now that we have had a major change in staff, along with the fact that our accounts payable are now totally computerized, everyone should be paid on time. We have also changed our minimum payment terms to 60 days, so that we can determine with confidence if we should return any unsold copies or pay for everything if the record is selling well. Otherwise, it is extremely hard to give many unknown bands the chance that they need for exposure.

If you have any questions, feel free to write. Barry

This is the statement from Barry of Dutch East that was in response to Pushead's accusations a few issues ago. Hopefully, any bands that feel they were "fried" will get in touch with them, and get a satisfactory response. Keep us at MRR appraised of how it goes, not only with Dutch East, but with all the other distributors. Tim

Dear MRR,

I'd like to express my opinion on the on- going Record Distribution debate. Revolution Records & Tapes is a non-profit producer, distributor and retailer of independent records and literature. We are designed for the sole purpose of helping to unite our scenes and subsequently help to foster better communication between bands and their audiences. In essence we operate a small Independent record label and store, here in London, Ontario Canada, as well we also distribute via our catalogue through the mail. Because of this and the fact that I have been in many bands in the past, I feel that everybody has a valid argument in the Record Distribution Debate.

For the records that we carry from the States, we usually try to deal with the band directly, with their label or with Toxic Shock or Systematic Record Dist. While we would rather deal directly with the band because of Canada's high postage and phone rates, it is usually cheaper to deal with Toxic Shock, than with several bands and labels. Although we would rather deal with the bands directly, just to strike up the relationship with them and learn more about their ideas and music, we have found Toxic Shock to be extremely prompt, honest and professional. Actually they have been much more rewarding to deal with than some bands. As a result of this I urge local store and Indie labels to continue to deal with the proven honest Distributors and also to take into account that the Distributors have a tough job and are usually doing business the fastest they can. This isn't to say that stores and individuals should not deal directly with the band or Indie labels, because if you deal exclusively with Distributors you will miss some really interesting communication with people. And after all isn't communication imperative to our unity and our continued existence?

As well, we are currently compiling a compilation tape of World-wide bands entitled "The Voice of America!" All profits from this tape are returned directly to the band. If you're interested in being on it send me tapes or vinyl with some info on your band for the accompanying booklet. Also we will handle any zines, tapes, records, T-shirts, Video cassettes etc, just contact us. Thanks for the forum to express my views and remember, so far the Independent Alternative Network is working.

Kevin Fox/ 21 King Street #409/ London, Ontario/ Canada/ N6A 5H3

PS.Charx write me, I think I've been writing to the wrong address, also Bertone Destroby in Italy, did you get my records, tapes and letter?

MRR,

Just a short note to you from Gerri of Neu Carnage zine. I've written this as a sort of follow-up to the CHEETAH CHROME MOTHERFUCKERS letter in #17. I too was cheated out of money I sent with a request for an order of Swedish hardcore EPs, which I sent to Mats Bodenmalm. I did this in good faith; I thought punks were supposed to be "anti-cheating" and honest. But after this, I'm afraid I'll have to think again before I send hard-saved money again. I've no objections to people forgetting, especially when orders and letters pile up, but I wrote back at least 3 times to you Mats. Surely this was adequate to remind you of my order.

If this sort of dishonesty and shit-acting is going to creep into mainstay punk, then punk's development and spread throughout the world (something which trading and buying records helps to enhance) will become festered by distrust.

Punk didn't come about to make money, and it can do without this shit.

Gerri/ 169 Upper Rathmines Rd/ Rathgar, Dublin 6/ Ireland

P.S. Send my money back, Mats. You owe it.

Dear Gerri and readers,

It seems that more and more MRR is becoming a kind of Consumer Reports. We don't automatically print letters complaining about bad service or possible rip-offs. We prefer to forward such complaints to the company or individual responsible, asking them to clear up the matter. Usually this brings results. More often than not, it is some kind of miscommunication, and not malice, that causes these situations. But if we continue to receive letters about someone, after we have asked them to straighten things out, then we do feel a responsibility to make it public. In Mats' case, it's not the first complaint. I don't know if he's just untogether, or ripping off, but hopefully I'll hear from both him and you that this situation has been resolved. Tim

Dear MRR/Jello:

I don't know what it says in the scene report about Lexington, KY, but if it says anything, it should point out to most of the "scene" that as always, in the punk/hardcore etc. scene, the same people are doing all the shows, zines and everything and the same people are sitting around waiting for us to entertain them. We can all be creative, despite the more liberal doses of laziness given to some.

Anyway, what I wanted to ask Jello about was: Do you consider your work with the DEAD KENNEDYS to be similar to the information service provided on the other side of the Atlantic by CRASS? I am just curious as to how aware you are of the political attitudes (as well as general ignorance of important world events, publicized as well as not) in America's high schools. Nobody seems to care what they are pledging their allegiance to every morning. Poor and rich and middle class alike, no one ever really looks into it, unless it's in the Music News on MTV. Nuff said. In any case, somebody needs to enlighten the majority of the nation's teens about how things are and what things are and why. A friend of mine got into the school paper due to his mohawk ("what makes one of those tick," etc.) and he wisely used the opportunity to bring up some questions and his own views on world affairs, instead of dropping the names of his fave bands. About the extent of our ability in info distribution is putting up flyers sometimes for shows and sometimes just messages, and the janitors or other well-wishers take them down. This is small potatoes. As I sit in my Civics class (we memorize the Preamble, but what does it mean?) I realize the hopelessness of this particular forum, and hope for others. Any suggestions?

Paul Sineath, Final Magazine/ 3418 Bay Leaf Dr./ Lexington, KY 40502

Dear MRR,

I'm not sure where to get in touch with M.D.C., but this is urgent.

My name is Frank, and I'm a college student, punk, and political activist. Yesterday, my roommate and I went to a seminar about 'Rock Music'. The people giving it (Ohio State University Bible Stady) showed a video produced by Rob Camp (?). It tried to point out the evils of Rock Music, especially drug abuse, avarice, and lechery. Well, they equated punk music with violence, and clearly mentioned the DEAD KENNEDYS and M.D.C. After the video they had a question & answer session. There were about 25 people there, and I was the first to respond. The moment I said I was a 'punk', people were up in arms...even though many were opposed to the blatantly lame attack on Rock (teen) culture. I explained that M.D.C. was more than a band, but a group of peace- loving, free-thinking people. That quelled emotions, and the seminar people suggested I write to Rob Camp and inform him of his error.

Punks beware! Rob Lamp is promoting the idea that punks are violent Rock Stars. Since this video has been distributed around the U.S., this could cause a punk backlash on college campuses. I'd like us to respond to Rob Camp. M.D.C., or anyone else who cares, please write me at: Frank Mauceri/ 161 Curl Dr./ Room 632/ Columbus OH 43210. Let's do this intelligently.

People,

Sometimes I just don't know....Issue #15 of MRR presumably hit the streets of San Francisco just as the Democratic Convention, and the demonstrations against the hyprocrisies it embodied, were beginning in earnest. So some genius(es) decided to devote the zine's cover to "Collecting", the trivial materialistic aspect of this subculture. Bad timing, folks, to say the least.

And a few pages later one finds Jeff Bale belittling anti-Klan efforts by people like the John Brown bunch. Now, I'll grant that Jeff's argument is fundamentally correct--the Klan and similar lunatic-fringe groups do serve, whether by design or not, as distractingly visible shock troops for the real behind-the-scenes oppressors who inhabit this country's (hell, this world's) corridors of power. Granted, too , that it's all too easy to concentrate one's energies on attacking these symptoms of the system-cancer while ignoring its inherent causes.

Still and all, I think Jeff has succumbed to both impatience and naivete. As I'm sure Jeff will concede, the maxim that "you have to crawl before you can walk" applies to ideological maturation as well. In that sense, I think he is unrealistically carping against those who would start others on the "crawl" to full realization of the true horrors of this system by pointing to outrages so egregious (such as the proliferation of the Klan) as to be undeniable and undismissable.

Come on, Jeff. Surely you'll admit that an understanding of the more subtle (and paradoxically more monstrous) workings of fascism must follow an acquaintance with its more blatant manifestations....like racism (most obviously represented by the Klan), sexism (most obviously represented by pornography), imperialism (U.S. invasion of Grenada), animal exploitation (sadistic experimentation in tax- funded "labbatoirs"), etc. Before we can look beneath the surface of society and see all the foulness writhing there, we must have some motive for doing so--a motive, I submit, that the Klan and similar phenomena provide.

The fact that the ruling class may indeed use, in Jeff's words, "vulnerable, highly visible groups like the Klan to distract attention from the actual operation of the system" only affords us the opportunity to use their tactic against them! You may know where the real evil lies, Jeff, and I may know, but everyone has to begin at the beginning, and for many of us the beginning is the Klan or something equally grotesque.

After all, as Jeff certainly knows, the thoroughgoing radicalism of the late 1960s (no matter how voguish and transitory it proved, in retrospect, to have been) began for many with exposure to the racist depradations of buffoonish rednecks (Klansmen prominently included) here in the South. Only then did the nascent New Left start to make the connections that allowed it to analyze who the real perpetrators of institutional injustice were. So lighten up, Jeff--let us crawl before you drag us upright.

(Of course, perhaps Jeff's real complaint is that full radical awareness has not followed confrontation with the Klan....but doesn't that seem rather a premature judgement to make? Or can Jeff furnish evidence to the contrary?)

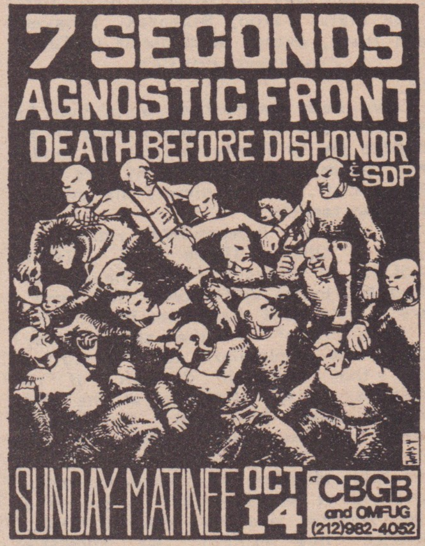
Dan Bailey/317 S. Calhoun/Magnolia, AR 71753

Dan:

I'm painfully aware that people aren't about to achieve "full radical awareness" overnight, but I'm concerned that the continual use of self-righteous sloganeering by so-called "leftists" might prevent them from ever achieving it. If the JBAKC representatives in question were merely, as you put it, "pointing out outrages so egregious as to be undeniable and undismissable", I would have no complaints. In fact, a thorough and forthright account of Klan activities and attitudes (as well as their sources) is precisely what is needed to rouse popular opposition against them.

But that isn't what the JBAKC is doing. They're using overly simplistic leftist rhetoric in an effort to demonologize the Klan. This has a counterproductive effect in that it a) makes the Klan seem overly powerful, thereby adding to their fearsome mystique; b) alienates potential sympathizers by inducing them to discount the entire consciousness-raising effort as "Commie propaganda"; c) distracts attention from the infinitely more dangerous (and often clandestine) structural sources of manipulation and repression in this country; and d) obscures the important fact that members of the Klan are not subhuman monsters, but rather frustrated, disenfranchised, and often ignorant people reacting--however irrationally--to particular social and economic pressures. That latter observation doesn't mean that I think we should put up with their violence for even one minute, but we should at least recognize it as the misdirected and ineffectual response to their own victimization by the system. Neither the Klansmen themselves nor the John Brown people seem to understand this.

In any case, I'm glad you've raised this important issue, and I hope it inspires a healthy dialogue amongst those who are struggling against idiocy in all its manifestations. Keep in touch. Jeff



Dear MRR,

My name is Johnny Stiff. I am writing inresponse to what CRASHBOX (from Italy) said about their tour (MRR #18). First off, when they called me, it was a week before I was leaving with BATTALION OF SAINTS. I told them they should wait until Sept. to tour, but they insisted in coming in August. Well, when they arrived, I was up in Boston. I didn't even know they were in N.Y. till I got back. I arrived late Saturday night to find them in my apartment, sleeping in my bed, and my girlfriend sleeping on the floor. There were 7 of them, but only 3 played in the band. They were gonna bring 14, but couldn't get the visas for them. Next day they told me I had promised them the world. All I said was I would help them get a drummer and book some shows for them. Finally, Steve from SACRED DENIAL called me up and said he would drum. So I booked some shows and told them we had to get a van. We didn't know we were gonna get ripped off, but that's what happened. We left weds. for some shows down south, but the van died in North Carolina. Lucky for us, we broke down near Raleigh, N.C. Eric from C.O.C. and his friends came and got us at the truck stop where we almost got killed. We stayed there a week--no shows; nothing. Finally we decided we had to rent a van to leave. We still had time to do a couple of shows. That night they played in Norfolk, virginia. There was only about 30 people and we got shit; $10 to be exact. Rock Stars BATTALION OF SAINTS took all the money and split. Well, now they (CRASH BOX) were pissed and told me to leave, and I did. The next day friends wired me some money, so me and Steve took a plane back to N.Y. They proceeded to play Baltimore, and then the next day they came back to N.Y. and told everyone I had ripped them off. Problem with that was I had no money when I left N.Y., and had even less when I came back. I am now 5 pounds lighter from lack of food and vow never again to deal with Italian bands.

I would also like to comment about how people have been shitting on N.Y.; how certain bands say they don't want to play here or book a show and don't even show up. The one band I really have a bone to pick with is 7 SECONDS. Mark from DEATH BEFORE DISHONOR received a call from them saying they wanted to play a show, so he and Roger from AGNOSTIC FRONT put a show together for them on Oct. 14. The line-up was 7 SECONDS, A.F., D.B.D., and S.D.P. They made fliers and stickers and really promoted the show. On the day they were supposed to play, they called C.B.G.B. and said their drummer was in jail but he was now out and they were on their way. One hour later, my girlfriend called the club and said they were still in Boston, but were leaving. They said they would show up about 5. That was it. We never heard from them again. They didn't show up, didn't bother to call anybody. They didn't care if hundreds of kids came to see them. The show did turn out very well, with A.F. playing a killer set. But that's not the point. Here's 7 SECONDS preaching 'unity', preaching this, preaching that, and in turn don't bother showing up at an all-ages N.Y. show. There was no reason given. They showed up in New Jersey two days later and pretended like nothing happened. Well, 7 SECONDS, I think it is about time you start backing up what you preach. As far as we're concerned, you owe N.Y. a show. We are not rich like they are in Reno or California. When the kids pay for a show, they like to get what they pay for. AGRESSION is another band who slag us. They didn't even bother to cancel their show till the day before. They never left California. So bands, let's cut all this bullshit and get down to business. If you don't want to play N.Y., call. Don't pull shit like this. We don't need it and don't want it.

New York is also having problems with other scenes, like Boston and Philadelphia-- especially Philadelphia. Seems Philly doesn't want to book any N.Y. bands. They think we're all Nazis. Those people wouldn't know what a Nazi was if he sat on their face. A bunch of knuckleheads from some other place than N.Y. came to the show and beat up somebody because he was Jewish. Right away New York gets the blame. I alone have done more for Philadelphia bands and some of their shows than any other person from out-of-town. Now they say they won't book a N.Y. band. Well, that's good because it will be a cold day in hell before any Philly band plays N.Y. As for Boston, god only knows what they said to 7 SECONDS. "It's just a police story": "They hate us; we hate them".

Well, that's all I have to say for now. Thanks for hearing me out.

Johnny Stiff/ (718)387-5090 for bookings in N.Y.

Dear Johnny,

I talked with Kevin Seconds while he was in D.C. and got his side of the story. Without going into tons of details (Kevin talks about 95 MPH--I can imagine him and Ian together!), he felt that you had interfered with his scheduling of their East Coast tour, and created all sorts of problems. Gigs in Philly and D.C. were cancelled or changed because promoters in those cities who were to do the shows got calls from you saying that unless AGNOSTIC FRONT were put on the bill, in place of some local bands, 7 SECONDS wouldn't play. Not wanting to have a repetition of problems that have occured in the past with some of A.F.'s "fans", those gigs got cancelled. It seems that Johnny Stiff also spread the rumor that 7 SECONDS would be doing the rest of their whole tour with AGNOSTIC FRONT (a rumor we heard all the way out here in S.F.) Apparently, according to Kevin, you muscled in on their tour, falsely telling people you were booking it. Kevin also said he tried numerous times to contact you about all this, to unravel it all, but that he only got to talk to your girlfriend. He, many times, left numbers to be reached at, but you never returned the calls. Anyway, that's Kevin's response.

What follows now is another response from our scene reporter in Philadelphia.

Tim

Dear Johnny,

Please don't spread misinformation about the Philly scene. There is no blanket refusal to book bands just because they are from N.Y. Similarly, I don't know of anyone who assumes you are all pro-Nazi. No one has blamed N.Y. for the anti-semitic attack. Those people are from Maryland--everyone knows that, and it is only against those specific people that anger in Philadelphia is directed at. Furthermore, many of us are quite aware of what Nazis are...without letting them "sit on our faces (sic)", and have decided to prepare against it. Ronald Thatcher

Dear MRR,

My name is Scott and I'm from North Carolina, and the band CRASH BOX from Italy stayed at our house for a week. After reading about their tour and troubles with Johnny Stiff and Steve from N.Y., I had to write. CRASH BOX warned all foreign bands about the U.S., but a lot of it was their own fault. First they come to the U.S. without a drummer or gear, and have no shows lined up. Their van broke down about 20 miles outside of Raleigh. I live with Woody from C.O.C. and another guy (Mike). I asked them, and they said it was OK for them to stay a couple of days. This was on a weekend, and on Monday we all had to go to work and didn't want strangers in our house when we were not there (not that they (C.B.) were suspicious: they're a pretty OK group, all nine of them). While they were here, Johnny tried to set up a show in Raleigh, but couldn't because of the short notice. CRASH BOX also said they didn't have money with them; well some of them had more money than I've ever seen. The band did nothing but complain, but I would have too in their situation. C.B. also knew all along that Steve and Johnny had no money, and wouldn't buy them food when they went to eat at Burger King. We had to feed Johnny and Steve. The band also used a lot of our stuff without asking. When I say the band, I include all the people that came with them.

After a couple of days, they got a show in Norfolk, Virginia, and towed the broken down van to in front of our house. They rented another van here, for $36 a day, plus mileage. During this time, Steve developed a severe pain in his side, and the Italians didn't seem to care. He couldn't even walk without it hurting really bad. We, at the house, recently got a letter from Steve, who was in the hospital with pleurisy and a bloodclot in his lung. During this time too, Steve lost 10 pounds, after not getting to eat decently for a week.

All in all, both Steve & Johnny, and the Italians got ripped off. Here's a warning to all bands (foreign and domestic): you had better plan your tours in great detail. Oh yeah, one of the Italians borrowed $100 from one of my friends, and has yet to pay her back. I wish they could've had a better time in the U.S.

Scott Williams/ 115 Ashe Ave/ Raleigh NC 27605

THE GOLDEN RULE

Dear MRR:

I am responding to the nasty letter written by the Mouse from L.A. Let's get things straight because obviously she does not know the complete facts.

First of all, I'd like to bring up the matter about the DEAD KENNEDYS. As Jello and I arranged the Olympic show we were aware of the financial difficulties the three European bands were confronting as they toured the country. Knowing that the DK's would draw, we decided that an unusually large proportion of the band money would go to the bands in need. (Refer to Chris of Bad Compilation MRR #18.)

Now which brings me to the point she commented on, that the KENNEDYS could have done a show independently, which is bull! The KENNEDYS and I have learned the hard way that trying to do shows in non-established venues is hazardous to one's health and safety! Remember Wilmington? We feel we help out bands in many aspects and bring talent forward with entertainment, and we are not a corporate giant as she and others compare and portay us to be. I read your "Dear Reader" comments and I don't think that your Bill Graham paranoia translates down here. Furthermore, we put on the best punk parties in the world!

Gary Tovar/ Golden Voice Prods.

P.S. To Mouse: We appreciate your concern for ticket prices, especially since you'll be paying from here on in.

Dear Gary,

I know there is a whole rationale of why the mega-shows at the Olympic are a necessity in L.A. (actually, I wish that you would've gone into your philosophy on that in some depth). Personally, I don't buy that arguement wholeheartedly. And as for the DKS, or other 'big' bands resigning themselves to this format, I think part of it is out of sheer laziness. But that's not really the point here. Mouse's criticisms were centered on two areas. First, the high prices of tickets. When we talked on the phone Gary, you said the average show was $7.50, and not the higher prices she cited from "special" shows. This can be verified easily, and I'm sure, can be justified by you to the public. I'd like to encourage you to write an article on the whys and wherefores of concert production, giving estimates of costs (guarantees, P.A., security, etc., etc.) on a "typical" show. That might help clarify matters. However, the second point Mouse raised had more to do with monopolization. She cited bands being told not to play elsewhere for a month before the gig, etc. Bands in L.A. have told me (not for printing, they've said, cause they don't want to get blacklisted) this too. There are other subtleties of "creeping monopolization", such as trying to sabotage other promoters shows in various ways. I've heard complaints about this too.

Maybe it isn't you personally who has done any of this...maybe just overzealous people in your organization. And I'm not denying that there are positive things reported to us about you too (bands get paid what they are promised; bands can build a tour around their L.A. gig, because of the decent money they'll get from you; shows come off fairly professionally, etc.). But the negative aspects have come to us too, from some very dedicated and well-intentioned people involved in the scene there.

So, I hope you will write an "inside look" at why you do the mega-shows, and what the various expenses are that dictate ticket prices. This will help all of us understand Goldenvoice better. At the same time, I hope that people with valid complaints about possible "monopolization" tactics will come forward too, and explain their side of it publically, bands and promoters. Thanks for writing in Gary. Tim

COLUMNS opinions expressed are those of the columnists

Know Ledge
Empowers
JEFF BALE

In this column, I intend to supplement Carlos' first-hand account of his experiences in Nicaragua by providing an introductory bibliography on the current crisis in Central America. It is particularly important to gain access to the real facts at a time when our government's production of Newspeak has reached such absurd--though by no means unprecedented--levels. While Reagan and his appointees outdo each other babbling about the hemispheric threat posed by "totalitarian" Nicaragua, they themselves are escalating a regional conflict by propping up so-called "democratic" governments in El Salvador and Guatemala (which are among the world's most repressive, dictatorial regimes, according to nonpartisan, internationally-respected human rights organizations like Amnesty International and Americas Watch) and conducting a massive and illegal destabilization campaign against the Sandinistas. And while publicly decrying "Marxist terrorism", they are funding, training, and directing the activities of the FDN "freedom fighters", brutal Somocista counterrevolutionaries (contras) who indiscriminately murder, kidnap, torture, rape, and otherwise terrorize Nicaraguan civilians. When our president proudly refers to people who enthusiastically butcher peasant families and forcibly insert primed grenades into the mouths of pre-pubescent children as "freedom fighters", he makes a mockery of the entire concept of freedom--just as the Soviets make a mockery of the concept of "liberation" in places like Afghanistan. Unfortunately, the adoption of such hypocritical double standards to provide a justification for blatantly exploitive policies is not at all unusual for American national security spokesmen (or, for that matter, their counterparts in other nations).

Those who are accustomed to taking official pronouncements at face value may find this difficult to believe, but it's all a matter of public record. The following bibliography is intended for those who want to learn more about the reality of U.S. involvement in Central America:

1) ACLU, Report on Human Rights in El Salvador (NY: Vintage, 1982)

2) Amnesty International, Guatemala: A Government Program of Political Murder (London: A.I., 1981)

3) Robert Armstrong & Janet Shenk, El Salvador: The Face of Revolution (Boston: South End, 1982)

4) Cynthia Arnson, ed., Background Information on the Security Forces in El Salvador and U.S. Military Assistance (Washington: I.P.S., 1980)

5) Enrique A. Baloya, El Salvador in Transition (Chapel Hill: U.N.C., 1982)

6) Tom Barry et al, Dollars and Dictators: A Guide to Central America (NY: Grove, 1983)

7) Trevor Beeson & Jenny Pearce, A Vision of Hope: The Churches and Change in Latin America (Philadelphia: Fortress, 1984)

8) George Black, Triumph of the People: The Sandinista Revolution in Nicaragua (London: Zed, 1981)

9) ________, Garrison Guatemala (London: Zed, 1984)

10) Raymond Bonner, Weakness and Deceit: U.S. Policy and El Salvador (NY: Times, 1984)

11) John A. Booth, The End and the Beginning: The Nicaraguan Revolution (Boulder: Westview, 1982)

12) Tomas Borge et al, Sandinistas Speak (NY: Pathfinder, 1982)

13) Roger Burbach & Patricia Flynn, The Politics of Intervention: The United States in Latin America (NY: Monthly Review, 1984)

14) CENSA, Listen, Compañero: Conversations with Central American Revolutionary Leaders (SF: Solidarity, 1983)

15) Martin Diskin, ed., Trouble in Our Backyard: Central America and the United States in the Eighties (NY: Pantheon, 1983)

16) Marlene Dixon & Susanne Jonas, eds., Revolution and Intervention in Central America (SF: Synthesis, 1983)

17) ________, eds., Nicaragua under Siege (SF: Synthesis, 1984)

18) James Dunkerley, The Long War: Dictatorship & Revolution in El Salvador (London: Junction, 1982)

19) Robert E. Elam, "Appeal to Arms: The Army and Politics in El Salvador, 1931-1964" (Unpublished PhD: U. New Mexico, 1968)

20) Jonathan L. Fried et al, eds., Guatemala in Rebellion: Unfinished History (NY: Grove, 1983)

21) Marvin E. Gettlemen et al, eds., El Salvador: Central America in the New Cold War (NY: Grove, 1981)

22) Karl Grossman, Nicaragua: America's New Vietnam? (Sag Harbor: Permanent Press, 1984)

23) Edward S. Herman & Frank Brodhead, Demonstration Elections: U.S.-Staged Elections in the Dominican Republic, Vietnam, and El Salvador (Boston: South End, 1984)

24) Susanne Jonas et al, eds. & trans., Guatemala: Tyranny on Trial (SF: Synthesis, 1984)

25) Penny Lernoux, Cry of the People: The Stuggle for Human Rights in Latin America (NY: Penguin, 1982)

26) Tommie Sue Montgomery, Revolution in El Salvador: Origins and Evolution (Boulder: Westview, 1982)

27) The Nation, El Salvador: The Roots of Intervention (Marion, 1981)

28) Richard Newfarmer, ed., From Gunboats to Diplomacy: New U.S. Policies for Latin America (Baltimore: Johns Hopkins, 1984)

29) PACCA, Changing Course: Blueprint for Peace in Central America and the Caribbean (Washington: I.P.S., 1984)

30) Jenny Pearce, Under the Eagle: U.S. Intervention in Central America and the Carribean (Boston: South End, 1982)

31) James Petras, "White Paper on the White Paper," The Nation (1981)

32) Warner Poelchau, ed., White Paper Whitewash: Interviews with Philip Agee on the CIA and El Salvador (NY: Deep Cover, 1981)

33) Steve C. Ropp & James A. Morris, Central America: Crisis and Adaptation (Albuquerque: U.N.M., 1984)

34) Peter Rosset & John Vandermeer, eds., The Nicaragua Reader: Documents of a Revolution under Fire (NY: Grove, 1983)

35) Philip L. Russell, El Salvador in Crisis (Austin: Colorado River, 1984)

36) SCAAN, eds., Revolution in Central America (Boulder: Westview, 1983)

37) Lars Schoultz, Human Rights and United States Policy toward Latin America (Princeton: P.U., 1981)

38) Thomas C. Walker, ed., Nicaragua in Revolution (NY: Praeger, 1982)

39) Henri Weber, Nicaragua: The Sandinist Revolution (London: Verso, 1981)

40) Stephan Webre, José Napoleón Duarte and the Christian Democratic Party in Salvadoran Politics, 1960-78 (Baton Rouge: L.S.U., 1979)

41) Robert Wesson, ed., Communism in Central America and the Caribbean (Stanford: Hoover, 1982)

42) Philip Wheaton, Agrarian Reform in El Salvador: A Program of Rural Pacification (Washington: EPICA, 1980)

43) Richard Alan White, The Morass: United States Intervention in Central America (NY: Harper & Row, 1984)

The above works, which are easily available, written in English, and based on solid research, should provide any interested person with more than enough background information to enable them to evaluate and debunk the simplistic rhetoric emanating from Washington these days.

I only hope that some of MRR's readers are motivated to inform themselves about these crucial issues. If Reagan is re-elected by a landslide this month, as I suspect he will be, a direct American invasion of Nicaragua is right around the corner. According to cautious government figures, such an invasion will result in at least 20,000 American casualties (including 8000 deaths). A protracted war will inevitably lead to a major commitment of U.S. troops and a possible reinstatement of the draft, so anyone who thinks that events in Central America are not his or her concern is living in a dream world. Nicaragua is not Grenada, as Reagan and company will soon find out, so get involved now. Time is running out for everybody.

Postscript: I forgot to mention a very important article in the list above--Allan Nairn, "Behind the Death Squads: An Exclusive Report on the U.S. Role in El Salvador's Official Terror," The Progressive (May, 1984), pp. 1. 20-5, 28-9. Also, the collection of material in the books edited by Fried et al, Gettlemen et al, and Rosset & Vandermeer provide good introductions to Central America, since they juxtapose official interpretations with reality. Finally, in my earlier bibliography on Reagan (in MRR #16), I should have mentioned that Ronnie Dugger's book is particularly suitable for those without prior knowledge. That's all, folks.

MYKEL
BOARD
SAYS
you're wrong!

Here are three little stories for you:

1. In the San Diego Zoo there was a gorilla. Obviously an unhappy fellow, he hated being continually gawked at and

having food thrown at him more in hostility than in desire to feed him. He decided to fight back. He took the processed food, i.e., shit, and began to fling it at the zoo visitors. He shook with glee when they scattered from the flying turds. The zoo keepers, in quick response, put up a glass fence in front of the gorilla to protect the spectators while still allowing them to view the ape. The gorilla continued to fling his shit, but now it simply bounced off the glass and hit him.

2. In Poland in 1980 a band called TILT changed from being one of Poland's first punk bands to being one of Poland's first Reggae bands. They felt that Reggae was more "positive" than punk. The drummer, Lutor, explained, "You can only tell people how bad their life is for so long. Then it comes time to tell them what to do to get out of it."

3. A "suck-line" is a blind attachment you have to some person, event or idea. It's called a "suck-line" because you know you have it if a person says, "so-and-so sucks" and you feel hurt or angry. Suck-lines get in the way of clear thinking or moving toward new ideas. It's been my goal to eliminate suck-lines from my life and try to analyze each situation for its own value, not for any irrational attachment. I have not been successful; a few remain. Until recently one was to THE VELVET UNDERGROUND and LOU REED. Okay snicker, but LOU REED was cool. He was the reason people in New York didn't dance to punk. It wasn't cool to dance. He could wear sun glasses indoors and get away with it. The way he handled a cigarette did more for smoking than a thousand Marlboro men. while bands like COUNTRY JOE AND THE FISH made a big deal of marijuana, THE VELVETS knew the real thing; already going uptown for the big H. Lou could take it up the ass and still come out more of a man than Arnold Schwartzendork.

In NY, in October, I saw Lou Reed. He wasn't cool. No sunglasses. He strutted around on stage like a heavy metal star. He even smiled!!! He played hot ROCK 'N' ROLL and the kids were there with raised fists and shouts and DANCING!! An uncool audience responding to an uncool performer.

For this column I'm going to take a break from my usual shit-slinging before someone puts up a glass wall. I want to try to give some answers--or at least directions for answers-- rather than just point out the problems. (Don't worry, you'll be able to start hating me again next issue).

I want to deal mainly with music for a change. The elections will be over by the time this issue comes out. I have nothing new to say about Reagan. No one has.

You've been reading the controversy over distributors. It is a problem. I can tell you that I've had no trouble with Important Records West (the one based in New York, however, is a different story). I've just started dealing with Toxic Shock, but they seem to have a good reputation. A good project for someone would be to keep track of distributors, note complaints, chart payment times, etc. I'm sure some zines would publish that kind of information. It would encourage "the bad guys" to pay up.

Promotion is another problem. There is a company out there that will, if you pay the $75, give away your records to radio stations and tell you how they're doing. This is pure crap. You could send them out yourself for much less than that. . . but there's no need to do even that. A group called Pollution Control (1725 East 115 Street, Cleveland, Oh 44106), will do it for you for free. Just send them 20 records and they'll get them out to some of the best college radio stations and then report who's playing them and when. They are people doing something positive, quietly.

And speaking of airplay. . . .If anybody is a member of ASCAP or BMI you know that you get plenty of playlists from radio stations, but you always get back an ASCAP/BMI report stating "no charted airplay". Someone needs to either organize an alternative to these, or put pressure on them to accept playlists as evidence that your records are being played.

Timmy Y. told me that he was smashed by skins at some San Francisco show. No, I didn't hire the bashers, but I know what he can do about them. Organize. Find people who don't like violence, but aren't afraid of it. Pay them (either in cash or free admission or by letting their band play) to be at shows and "deal" with those who are violent with people who don't want violence. This dealing has to be strong, but neither vengeful nor vicious. Akido is the perfect way of handling this. (Are there any punks who know Akido?) And not only punks. Skins have the same reputation among punks, as punks have among "New Wavers". There are skins who are not aggressively violent. There are skins who realize that to cause random fights and bust up a club ultimately only hurts themselves. These are the best people to police shows. If we cast aside suck-lines to "I don't want to be a cop" or "We have to understand their violence--we can't use the same tactics as they do," we can put an end to the mindless carnage.

Playing out/getting bookings: that's another problem that bands face. Every band knows a club nearby where they can play, but how 'bout in the next town/the next state/the next country. Why don't bands try and trade gigs? We can set you up in X-town, if you'll set us up in Y-town. All it takes is bands writing to each other or corresponding through a central medium, somewhere. It takes effort though to begin it. Someone has to coordinate and help the X-band get in touch with the Y-band. But most people are too busy making the revolution to do anything useful.

I used to be a member of a co-op booklet called "Travelers Directory". (If it's still going you might want to contact them at 6224 Baynton Street, Philadelphia, PA 19144). Everyone in the book paid a few dollars and submitted his or her name, address, and interests. They also agreed to put up any other person in the book for a maximum of three days. It was a good idea and it worked. (I eventually got thrown out of the book for calling the hefty editor "a fat pig".) The idea is still valid and someone with time and committment could easily start a punk-oriented Travelers' Directory so that touring bands, or just individuals, would not have to feel like strangers in other cities and countries. I travel a lot and sponge off of anyone who will put up with me. Often I get it back, with as many as three non- English speakers at a time sharing my one- room apartment. If anyone wants to get started on this, I'd gladly contribute my Roladex list.

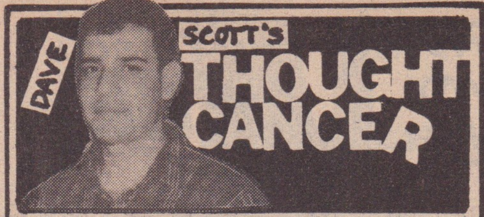
While these suggestions are mainly music/show oriented, they point to a larger picture. Instead of protesting THEIR mass invasions and other actions done by THEM, you can start by doing something in your own life. In another column I applauded the wreckers. I still think they're important, but now I want to say a word for the builders: those who don't yell and scream and tell everyone what's wrong, but instead quitely try and make new ways of doing things. These people are the ones making the new "cool", showing what can be done that hasn't been done before. After all, this is 1984 and you can't always count on what was once cool remaining that way. Just look at what happened to Lou Reed.

UNDER MY VHEELS
TESCO VEE
A NAME YOU CAN'T RUST

Hey pongos--ol' scrotum breath here. Let's talk about hate, shall we? Hate as positive narcotic, hate as what makes us tick. It manifests itself in lovely forms--racism is an appropo example as I can think of living in D.C. Doors slam in the face; lungers drip lugubriously into the milkshakes and then smoothly dredge the esophagus. Enter the punk arena--false hatred: hatred for disagreeing, for agreeing, for being tall.....One cannot help but fantasize about the thrill of screaming up behind an Olds 98 going 50 in the passing lane--as the heat-seeking missiles end the old geriatrics. I load my pants in glee....Ways in which I saw God in the last coupla months: a) seeing the BUTTHOLE SURFERS 'live'. b) going 140 on my motorcycle. c) watching the Tigers win the Series. d) watching my friend's disgusted expression as I shat on his grill along with his burgers (bubbling fecate doth not like lilacs smell).

How could HUSKER DU have created such a masterpiece as Zen Arcade when their other records are do desperately dire?...Today's headline on the Washington Times reads: "Why We Should Re-elect Our Strong President". All Moonies should be garroted....Meat eaters of the world unite against the vegetarian threat....What could be more insipid than skinheads from Sterling Heights, Michigan drop kicking a kid in the head when he's already out cold?...What's worse than the new VOID record? Not much....Who will challenge Pushead as Adjective King? How would he describe a bent dick? "Twisted gnarling eviscerated flesh, plunging savage thrusts of lustful frenzy". Top that, Bri....Oh, I know what's worse than the new VOID record. The new WHIPPING BOY record.

I wish people would stop calling me on fraudulent credit cards. These operators be driving me crazy....Rolls Royces are painted with 32 coats of lacquer. One swift kick is all it takes and they've gotta spend thousands....Sometimes I just hang out in the produce section at Food King and watch large-breasted ladies squeezing the produce. The old test tube invariably starts to fill with blood....I wish I could buy a vial of AIDS virus. Then I'd take my worst enemies out to lunch and let a few droplets of it fall innocently into their coke....What the fuck is that yellow shit they put on nachos at 7-11? It's gotta be napalm derivative....If I were elected prez, there would be a new law: mandatory death at age 70, mandatory death for all convicted felons/retards and anyone who watches the PTL Club....The governor of Colorado is a cool visionary. He states that we must stop allowing the uninterrupted flow of immigrants. That's not racism, gang. It's numbers. How much longer can we assimilate the world's downtrodden, continue giving them 5% government loans to buy up American businesses because the owners can't get loans at 20%. Think about it....Why is it so uncool to dig sports if you are into punk? Sports is way happenin/violent/colorful. And very macho....See ya next month!



"Scene Death"

Another show, another fight
A typical end to a club and night
The blame is passed but it's not worth discussion
The whole scene will suffer from the repercussion

In comes a new club and a small sign of life
But the crowd stays outside just to socialize
The three dollar cover was way too much
So another outlet had to bite the dust

You say that the bouncers are why you don't go
So some punks got together and put on a show
The cover was cheap and bouncers were gone
Yet the turnout was dismal, so what's goin' on

Backstabbing and cliques add salt to the wounds
So do scene rivalries and dance floor goons
And when 400 people are on the guest list
No one makes money and it just can't exist

The solution is simple and as clear as can be
The answer is achieving scene unity
Because beneath all the differences the fight is the same
And without full support we can't win the game

We're just a minority when you get down to it
And it will keep getting smaller till we work out this shit
So help and support and let your scene grow
Because today's hardcore club could be tomorrow's disco.

Well, it's all over but the shooting...er...I mean shouting. Amazingly, Ronald Reagan has invalidated his own re-election, calling it "phony" because "the real opposition parties weren't alloted the resources to campaign effectively". Could this be, that Der Gipper was complaining that the Democrats didn't have enough money to campaign equally, that the media manipulated and distorted the issues, that the polls shaped public opinion (and not the other way around)? Or was he complaining that any really alternative third, fourth, or fifth party could never gain enough media coverage and economic backing to get their points of view heard and debated by the masses, and that therefore our elections aren't truly 'democratic'? ....Whoops, wrong election. He was referring to the Nicaraguan election, which the Sandinistas won overwhelmingly. So overwheming was their popularity, that the U.S. government advised (ordered?) the opposition parties (funded by the C.I.A.) in Nicaragua to drop out of the race because they would get creamed so bad. Gee, maybe Mondull should've done the same, declaring "the deck stacked"....

Recently I blundered into a big Republican rally in Union Square in S.F. one night. There were marching bands, and more drunk WASPs than I've seen in one place, ever. They looked mean...Whoops, wrong rally. It was actually a pre-game hoopla for the U.S.C.-Stanford football game. Fuck, I couldn't tell the difference. Well, win it for Der Gipper anyway. It's all a "commie plot" anyway. Speaking of which,...

A young skinhead approached me at a show recently (the same guy who had slugged me a week earlier for trying to break up a fight he started), to explain to me the "positive side of Nazism". He told me it was about "brotherhood against the oppressor". Fine and dandy, but who is the oppressor? "The Jews. They controlled the German economy and kept the German people down". Not true. The jews, like any other ethnic group, were and are made up of a few rich, many middle class, and many poor. But back to brotherhood: I have no problem uniting against the oppressor, and there are many political systems that urge that solidarity. It is, however, critical to correctly target the true oppressor, and to not be manipulated. This fellow went on to explain how the skins of today are like the Brownshirts of Germany's 1930's, the street troops that brought Hitler and the Nazi Party to power by their brutal and intimidating bully tactics. I asked if he knew what became of the Brownshirts after Hitler was in. He knew: "They were offed". By who? "By Hitler". That's right. Hitler made a deal with the traditional military and the real oppressors, the capitalist class, to off the street rabble because they would be too disruptive to the Nazi's ideal of "order", and because they believed the Nazi rhetoric about wanting to implement the "socialist" part of the National Socialist program. End of conversation.

Speaking of skins, many of the "S.F. Skins" have begun to seriously think over the violence problem, and some cooler heads have urged their brothers to do so too. While miracles aren't expected, at least there has been an impact since this issue got raised, and a dialogue is underway. One of the participants in last months 'debate', Mark Dagger, has since been jailed for a year for some of his actions. Not all of the "S.F. Skins" are broken up about this either, they've confided. Some of them are now trying to channel their frustrations into constructive work, like helping to build Capp St. recording and practice studios, getting in bands, or doing other creative projects like making t-shirts, etc. At the same time though, another gang, the B.A.S.H., are being accused by some of the S.F. Skins of giving the skinheads a bad name., citing their recent foray into Golden Gate Park at night to beat up the winos that sleep there.

At least some of the skins have learned that their violence is just frustration at not being able to communicate, love, and have any feeling of control over their lives. And some of them realize that attaining a good self-image won't come from brutalizing other down-and-outers or powerless people, and that there are severe limitations on just how far one can grow with merely using one's fists. Unfortunately, there are some others who haven't grasped that yet. Until they do, the "brotherhood of the oppressed" won't exist.

Quote of the month: "Yes, punk does suck. But everything else sucks more!" Damon Cuccia/ P.O. Box 222/ Spring Green, WI 53588.

VANDALS in Rome LP.. 6.75
BEATING THE MEAT comp with Terv. K., Neos, Rattus, O. Seco. . 6.75
KILLER PUSSIES comp... 7.50
BUTTHOLE SURFERS PCP.. 4.00
NEGÄTIVE TREND 12".. 4.00
FLIPPER new LP.... 6.00
RIOT SQUAD No threat... 7.75
EJECTED Rebellion... 7.75
NARDCORE comp.... 5.50
DAFFODILS /PAX comp. 5.50
NOTA Toy Soldiers 7".. .2.50
VARAUS ½ LP..... 4.50
Tomittu Elämään 7".. .2.25
BIG BOYS/DICKS live... 6.50
CHARTA 77 LP.... 6.00
SEVEN SECONDS LP.. 5.50
SUBTERFUGE 12".. . 4.00
76% UNCERTAIN... 5.75
SLAM Ingeas LP... 7.00
HUVUDTVÄTT/KIK LP.. 7.00
SLIMY VALLEY Comp.. 5.50
BOUNCING BABIES Comp 5.50
MAXIMUM RNR 1984.. 5.25
Not So Quiet 2 LPs. 8.00

STALIN Light my Fire 7".. 4.00
Nothing 7".... 4.00
No Fun 7".... 4.00
COMES No Side 12".. .14.00
GISM Detestation 12".. 14.00
STAR CLUB Hot+Cool LP.. 17.00
GREAT PUNK HITS comp LP.. 14.00
—all limited quantity— list alternates—

DISORDER RECORDS #19
1850 Union St. Room 488
San Francisco, CA 94123

HOW TO ORDER
- Total up your requirements.
- Be sure to list alternates, especially for foreign stuff!
- Add postage + handling (see below).
- Payment by Money Order is best, cash (be carefull) or check OK.
- Foreign orders—US Funds please! (Bank Check/Int'l M.O.)
- Enclose a scene report, ideas, requests, comments, jokes...

POSTAGE + HANDLING

	First 2 records	Additional LP or 12"	Additional 7" or cass.
USA 4th class	1.50	.25	.15
Canada or Mexico	4.00	.75	.35
overseas Surface	3.00	.75	.35

Airmail: write for rates.
Please be patient during the holiday season—things are slower.

MDC LP...... 5.00
Chicken Squawk 7". 2.25
Multi-Death 7"... 2.25

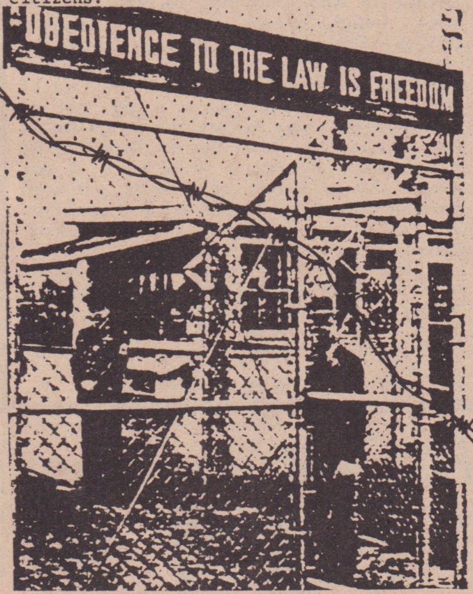
We carry the entire Rough Trade catalog, including the CRASS label.

DISCHORD COMPILATION with Teen Idles, G I, SOA, Youth Brigade..... 5.00
CONDEMNED TO DEATH
LP!!......... 5.50
7"......... 2.00
RED KROSS Teen LP.. 6.00
£2.99 COMPILATION (ROT) with An.Farm, Paranoia, Kilroy.. 5.50
CORROSION OF CONFORMITY LP back in stock!... 5.75
BULLSHIT DETECTOR VOL.3 double comp LP.. 6.50
DESTINY 2 (MUTTIS MEL.) German compilation... 6.50
KREMLIN KORPS 7".. 2.60
TEENAGE DEPRESSION 7".. 2.25
ADRENALIN OD Wacky.. 6.00
PORNO PATROL 7".. 2.25
MIDDLE OF AMERICA Tremendous comp. LP. .. 6.00
BLOODY MANNEQUIN LP.. 5.00
SPECIAL FORCES LP.. 4.50
STRANGLEHOLD 7"... 2.60
COPULATION comp... 5.50
RATTUS comp LP.... 5.75

The catalogs are all gone for now—watch for #3 in January '85.

Hello from Jon von, Mad Max, Ken Kaos, Coco, and Frank!

"It could never happen in little liberal Seattle," we've assured ourselves for a long time. But on Friday, Sept. 14th, after the fire and Police departments shut down the DOA, Unwanted and DSML show at the Lincoln Arts Center, the S.P.D. showed themselves to be like any other cops; happy to use the legal safety of "superior weaponry" to teach us that they wouldn't put up with any anger or backtalk. When they tell us to move they want us to obey blindly like good citizens.



As people left the building to wait for their refunds, the cops found themselves to be the last ones out and in the midst of a crowd of about 500 pissed-off people. The cops had left their cars unattended. Outside, the crowd started chanting "Fuck you, We want DOA", someone began letting air out of police car tires, and a few bounced police cars (in an attempt to flip them?). Someone spray-painted the cop van and a couple of cop cars with "DOA, Riot, and Ⓐ". People were obviously upset and felt the show was being cancelled as much for political reasons as for fire hazard. (There had been a show at the same place a few days before.) The cops started to get nervous and told people to get out of the street. They arbitrarily cut off the line for refunds, and it was the cops who were the ones to take the first swings. When police started hitting people, it looked like a small riot was in progress. If cops hadn't been there "for our defense", no one would have gotten hurt. It was very clear that danger from fire was remote compared to the danger of police violence. Swinging wildly at people in a befuddled attempt to get people to leave, the police seemed to be begging to be pelted with rocks and bottles. There was plenty of debris around and it would have been a simple matter to have launched a couple of molotov cocktails at their cars.

But things began to peter out and the idle curses of outraged but ineffectual punks slowly faded out, as the TV stations showed up after the fact. What seems odd is that the police were so severely outnumbered-- only in a mellow city like Seattle. Yet, no one seemed to know how, or be mad enough, to beat up the police, despite all the tough talk. There also seemed to be a lack of trust or committment between the would-be rioters. People were scared, nobody wants to get hurt, nobody wants to take chances. But afterwards some were standing around talking about how it might have been done better.

No one can now doubt the city's intentions to harass and close down our shows. Nor can we doubt that at the slightest sign of "Trouble making" from any one at a show, the police will do some more whacking and bashing. So unless we are just going to stay home or move around like zombies at their every command, we will have to figure out how to defend ourselves and our social events without getting whacked or going to jail.

Some people said no bottles should have been thrown. Some said there should have been a non-violent sitdown-- just refuse to move. But people got clubbed who were neither throwing bottles nor fighting, just walking, standing, and running. We should always keep in mind that when irritated, police will always whack. Others, like those junior cops, the Guardian Angels, will try to convince people that obedience to the law is freedom: so we should be good and go home.

Now of course, it should always be an individual's choice to exercise personal or group defense. If people decide to stand their ground and express their anger, then the key words to remember are "Safe & Sane". Meaning that rather than just reacting to the police it would be better to think ahead of time what you and your friends may want to do when the police shut down a show.

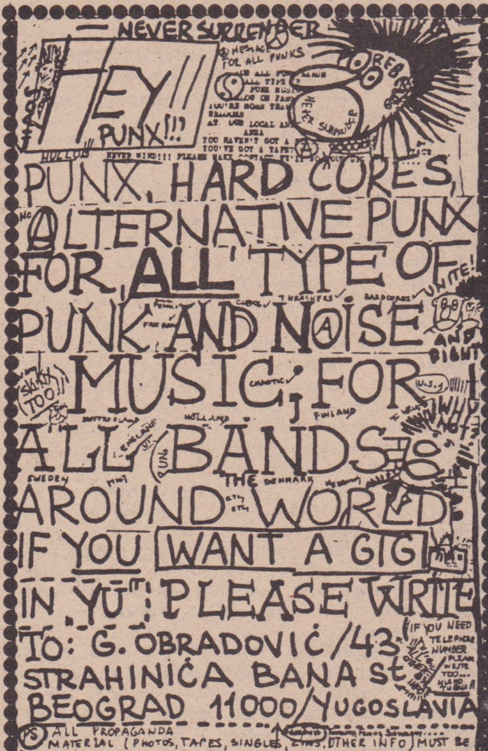
One thing to remember is that lots of show-goers are highly intoxicated. So if it's time to run, be sure and not leave your drunk friends behind; intoxicated people are perfect targets for police violence. Also, if someone's wasted, their hand-eye coordination isn't so sharp, so don't let your drunk friends throw things at our own people.

Some people have said that we should have occupied the Lincoln Arts Center and then barricaded ourselves in. But we don't want to trash out the places where we have shows; after all, we're defending them in a sense. And always remember the police will ALWAYS have "superior fire power" and can more easily use gas on us and capture us if we're stuck inside some building. The same goes for standing in big groups; solid crowds are easier to contain and arrest than small groups of friends running around, keeping out of reach but staying a stone's throw away. Small groups also can cause the police to have to divide up to chase people, opening them up to chaos.

THOUGHT POLIC

In this society, where the brutality and absurdity of everyday life are masked by the smiles of newscasters, and the happy make-believe world of TV, a response is desperately needed. However, what is rioting going to achieve? Besides our collective self-defense, it shows a semblance of opposition, some sign of disapproval with the way things are-- more specifically, that the authorities can't just shut down one of our shows and not offer us another place to play if the hall doesn't meet their standards. That's like the Reagunites telling poor women to have their babies, forgo abortions, but never offering them child or pregnancy support. The effects of rioting are hard to determine. Will we be playing into the hands of the authorities?

Write us:
JAILBATT
P.O. Box 791
Pike St. Station
Seattle WA 98101



NEVER SURRENDER

HEY!! PUNX!!?

PUNX, HARD CORES, ALTERNATIVE PUNX FOR ALL TYPE OF PUNK AND NOISE MUSIC; FOR ALL BANDS AROUND THE WORLD IF YOU WANT A GIG IN YU: PLEASE WRITE

TO: G. OBRADOVIĆ /43
STRAHINIĆA BANA St
BEOGRAD 11000/YUGOSLAVIA

PS ALL PROPAGANDA MATERIAL (PHOTOS, TAPES, SINGLES, ZINES, OTHER INFO) MUST BE INCLUDE AND SEND TO ABOVE ADD. PLEASE DON'T FORGET TO WRITE HOW MUCH MONEY DO YOU NEED FOR YOUR EXPENSE (FOR TICKETS, OR PETROL (IF YOU TRAVEL BY CAR) FOOD BEER, ETC. KEEP IN TOUCH! SOON! THANX ...

Northern California

BAY AREA:

No more October, no more pumpkins, and thank god no more Halloween. If you can't do what you want any day of the year, why do it one the one day when everyone else does and it's ok to be weird?

Events this month: PIL was here. I didn't go ($13) but heard it was rather fun....Another big show at the Cinema, as we still try to answer the question "Where do all those punk rockers come from?". The DEAD KENNEDYS headlined, and we got two out of town treats: the CRUCIFUCKS (Something about this band--kinda like being taught via a sing-a-long nursery rhyme. They were great, though Doc seemed to get a bit sarcastic, what with all the stage divers slamming into him--don't blame him a bit. And they did the clock song!!) and DIE KREUZEN (Who were incredible--raucous, screaming vocals and intensely fast music. Up front, the crowd seemed crazed by drinking in all this frenetic energy--it was a near explosive feeling. Fucking hot as hell!!).

Ah yes, a name to remember: MORALLY BANKRUPT--made up of longstanding scene citizens Dave (ex-SHADES from Austin) on guitar, Ebb (ex-BLISTERING AGENTS) blazing on vocals, and Chris & Mike (both ex-PROBLEMIST) on bass and drums, respectively, providing a fun, steady, danceable beat. I've seen 'em a bunch--most recently at Club Foot--which by the way ranks as probably the funnest show I've been to all month. Also playing that night were: 3 MOUSE GUITARS--who I remember playing at the Tool & Die oh so long ago. One of the funnest things about this band is that they all play everything-- and they switch off between songs. It's totally cool...SOLDIER OF FORTUNE--These guys have been around seemingly forever--I remember 'em from a long time ago up in Sonoma Co.-- and they're still hot! John from the SLUGS has drumming duties now...And CLOWN ALLEY-- in their first live gig. I guess they must've been hiding out practicing for quite a while-- cause they sure blasted the crowd that night. The vocalist has a powerful delivery and great stage presence, strong bass and drums, and a fast, talented guitarist--who's a boy (sounds weird when you say it with the sexes reversed, huh? And that all the other bands that night were "all boy bands"? Hmmm. Makes ya think...)!!! Anyhow--the only way to describe this show was F-U-N. Everyone was happy--dancing and drinking beer all night. The 3 MICE went into a great jam with friends and audience joining in--and the show didn't end until 3. Yahoo!!

Speaking of fun fun fun--CONDEMNED TO DEATH. They have a new vocalist--a hyper bundle of energy called Scottay (imagine a goofy Alvin Chipmunk as a coffee achiever and then switch it to human form)--a fast, metal-tinged edge to some of their songs, and a bunch of new material. I was wondering what they'd be like without Eddie--and I was blown away by how incredible they are. They may not be as "political" as they used to be, but hell--without fun fun fun, what the hell is life anyway? Their album Diary of a Love Monster is out now--and it's fantastic! (send $6 to C2D at Landmine Records/ 404 Broderick/ SF, Ca, 94117)

And yet another new band to keep an eye on: BLIND ACCEPTANCE, a relatively young band from Walnut Creek. They're really good and fast, with intelligent lyrics to boot. Shall we say a surprise from the suburbs? Anyhow, for $3 you can get a tape (and it's really good--I got it at their show) plus lyrics to all the tunes--just send to BA at 304 Kinross/ Walnut Creek, Ca, 94598. Anna (ex-DEADLY REIGN & INVERTED TRIANGLE) is now drumming for the DEVIANTS--and don't fergit that name, folks!....LUDOVICO TEKNIQUE makes it into the the band news column yet again-- now they have Eric (ex-AGENT 86) drumming for them. And as I declined to mention last time (sloppy sloppy), Rick Langley (ex-TOC) has joined the ranks on guitar....So what should I say about CAROLINER RAINBOW GUNSET?....FRIGHTWIG is coming back from NY with Susan (ex-TANKS & BAD POSTURE) in tow as the newest member....And TALES OF TERROR is s'posed to be back from tour-- though you sure couldn't prove it by their appearance at their homecoming gig last week-- they got "stuck in traffic" and never showed--even though a good sized crowd did. HOT SPIT DANCERS and C2D put on a great show all the same, overlooking the fact that the mikes during C2D were totally fucked up-- how can every mike be on the blink? Inexcusable of the Mab, I think....Philly invasion Pt.2 of ? More Phillians made the trek than at last count--Adam, Ethan (ex-McRAD), Porsche, Todd Cote, Ron Thatcher (scene correspondent from--South Jersey?--secret's out--and he should be heading back soon), and corrections from last issue--Robbie didn't "move" back-- he never left (but you were gone so long, Rob--we just got confused) and Steve, Paul, and Jose are all from the BUTCHER BROS., who might reform out here. What does this mass migration mean?? Yikes!....Also, whether you realize it or not, the scene's being documented thanks to Video Commander! With camera on shoulder, he's where the action is at many shows....There's that toxic feeling in the air--and yep, TOXIC REASONS are coming home! We really were beginning to think that they had moved.

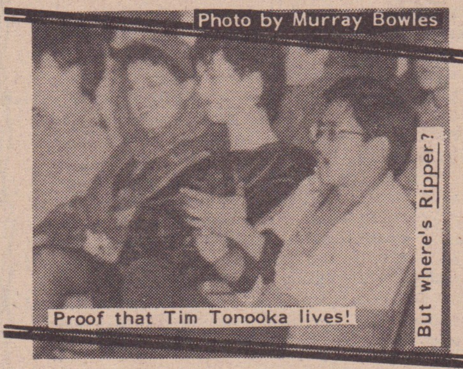


Photo by Murray Bowles

Proof that Tim Tonooka lives!

But where's Ripper?

So we lost one really special member of the scene this month--Ricky, singer for the PUKES. He's really a good friend of mine and many, many others, and definitely the insatigator of much of the scene across the Golden Gate Bridge and Noryth. He created many of the early Sonoma and Marin bands by getting people who otherwise wouldn't be inspired to DO something. He'd do stuff like sit people (who ordinarily wouldn't even leave science class early) down with pots , pans, and them get the iniative to pick something up and make noise. Or lock a bunch of girls in a garage with instruments and a drum set, and then guard the door, not letting anyone in who knew how to play--so that they would create something entirely unique (and boy, did they!). Or in my case, patiently teach me bass, and make it seem so easy--and then when the rest of his band didn't show up at a gig, got me up there on stage to play the songs that I had just learned in an impromptu band. We had a show for him a while ago-- it was great! All a bunch of friends gathered together--local bands playing and jamming, a food fight, even--but no one puked. Guess that's just Rick's bag.

Okay, so send me any info, to either MRR or me (P.O. Box 98/ San Anselmo CA 94960). I don't know everything, you know. Let me know! Chow (chilla and busloads of children buried underground) for now-- Kent

P.S.-DRI's recording new LP!

MORALLY BANKRUPT

Photo by Thomas Cogan

OFF the page and in YOUR FACE!

LOUD 3D

Over 100
EYE-GOUGING
3D PHOTOS

Special 3D
Glasses
included
with book

Black Flag - Crucifix - Batallion of Saints
Dead Kennedys - Circle Jerks - Fuck Ups
Verbal Abuse - Die Kreuzen - Cause for Alarm
Youth Brigade - Riistetyt - Fear - 7 Seconds
M*D*C - Toxic Reasons - MIA - Minor Threat
Reagan Youth - DOA - Stranglehold - Sado Nation
FU's - TSOL - Raw Power - Lewd - Target Video

Sold only by **IN 3D.** Send check or money order (outside US, intl. M.O.). $8.95 for Standard Ed. or $12.95 for Collector's Ed. (signed & numbered, 2 pairs glasses) to: **IN 3D,** 5841 Geary Blvd., San Francisco, CA 94121. Add $1.50 S&H, Ca. res. add 6½%, foreign or first class add $3 S&H.

Available mid-December

The BREAKOUTS from San Francisco have been around since late 1979, floundering as a 3-piece band. With the addition of another guitarist in 1982, the band gained a different sound. Their first 12", *No More*, was introduced in 1983, and contains 7 songs which prove the BREAKOUTS' natural aggressions in a positive way. The title track is a direct on all governments who abuse their powers over the people by manipulation and propaganda. The BREAKOUTS believe those governments intend to tell you what you need to know, when no one knows better than yourself. This includes all religions. Another track, "That Don't Apply To Me", suggests that the individual has the power and the right to overcome governmental and authoritarian control. We believe it's up to you to decide this.

The BREAKOUTS have been playing throughout the West Coast for the last year in an attempt to get their viewpoints across through their music. Never quite being satisfied with their drummer or bass player, they finally settled on what appears to be Mike Erpino and Pete Galvany (who had been playing in another band in Berkeley). Founding member Rudy Fontaine, on lead vocals and guitar, teamed up with Danny Roman, a guitarist who had recently been thrown up from Los Angeles. They both played on the *No More* EP, bringing a broader sound than was obtained on the first 2 BREAKOUTS' 45's, "Millirems" and "Waiting For The Change".

At this time, the BREAKOUTS are recording new material for an upcoming album. Their is no release date set, due to monetary problems. They are recording on their own label, Accelerator Records, but because of the cost factor, they're looking for a record label that shares their mutual interests. After releasing their second Lp or 12", the BREAKOUTS plan to tour the U.S. and/or Europe.

If you can help with any shows on either continent, and for further viewpoints or information and plans, please feel free to write: BREAKOUTS/ c/o Accelerator Records/ 1039A Page St/ S.F., CA 94117. All inquiries will be answered! (eventually).Oh yeah, we're also putting out a tape with Bad Compilation Tapes.

Blind Acceptance
finally has a demo studio tape
Unique Hardcore with Extreme Musical Talent...

Send $3.00 to
(Or your bands tape)
Aron 304 Kinross Dr
Walnut Creek, CA.
94598

(Lyric Booklet, 10 songs, TDK Tape)

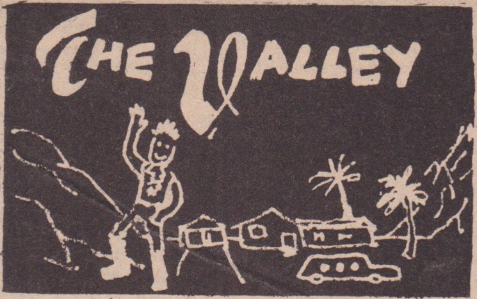
Condemned to Death

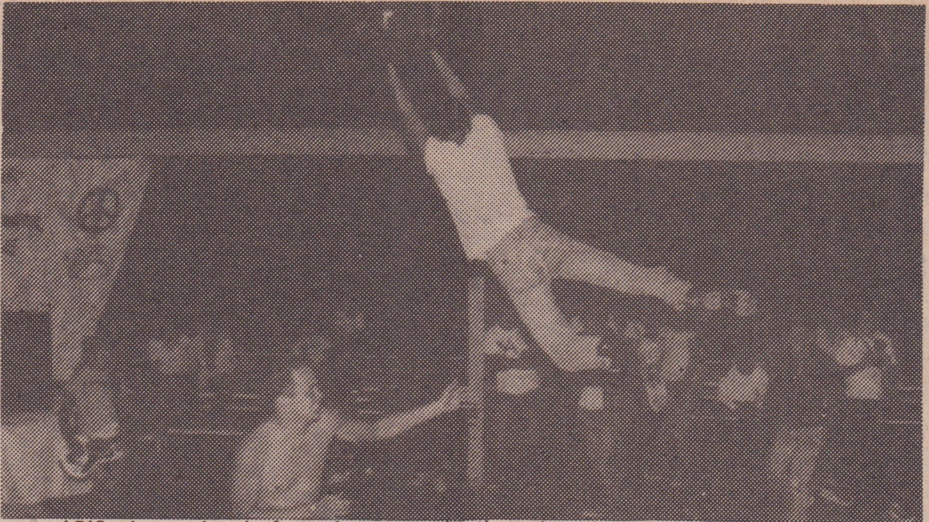
"DIARY OF A LOVE MONSTER"

12 song LP

Send 6.00
to
Landmine Records
404 Broderick St.
S.F., Ca. 94117

manuf. + marketed
by R Radical





FRESNO-CAPITOL PUNISHMENT continues to be the best and most powerful band from this area. They are in the process of putting together material for an upcoming 12" EP. They have a new song that deals with the problem of child abuse. Also, Dale (C.P.'s guitarist) is distributing records for various independent record labels. For more info, write: Stage Dive Records/ 400 W. Gettysburg #236A/ Clovis CA 93612.

HARSH REALITY has broken up, for reasons yet unknown. The drummer, Steve Daniels, and bass player, Rick Struhart, are getting together with Steve Bradshaw (former guitar player for N.B.J.) to form a new band called ANTI-SOCIAL BEHAVIOR.

BURNIN' BOB & THE BIG BOYS are looking forward to releasing some vinyl in early '85. These guys are improving as they continue to play. Great thrash tunes! For info, write: 400 W Gettysburg #259B/ Clovis CA 93612.

THINK TANK is another Fresno band that's quite good. They do songs that are thought-provoking and insightful. They often get heckled at gigs because they don't dress 'hardcore' and don't always play super-fast thrash. They've had line-up changes, but continue to carry on.

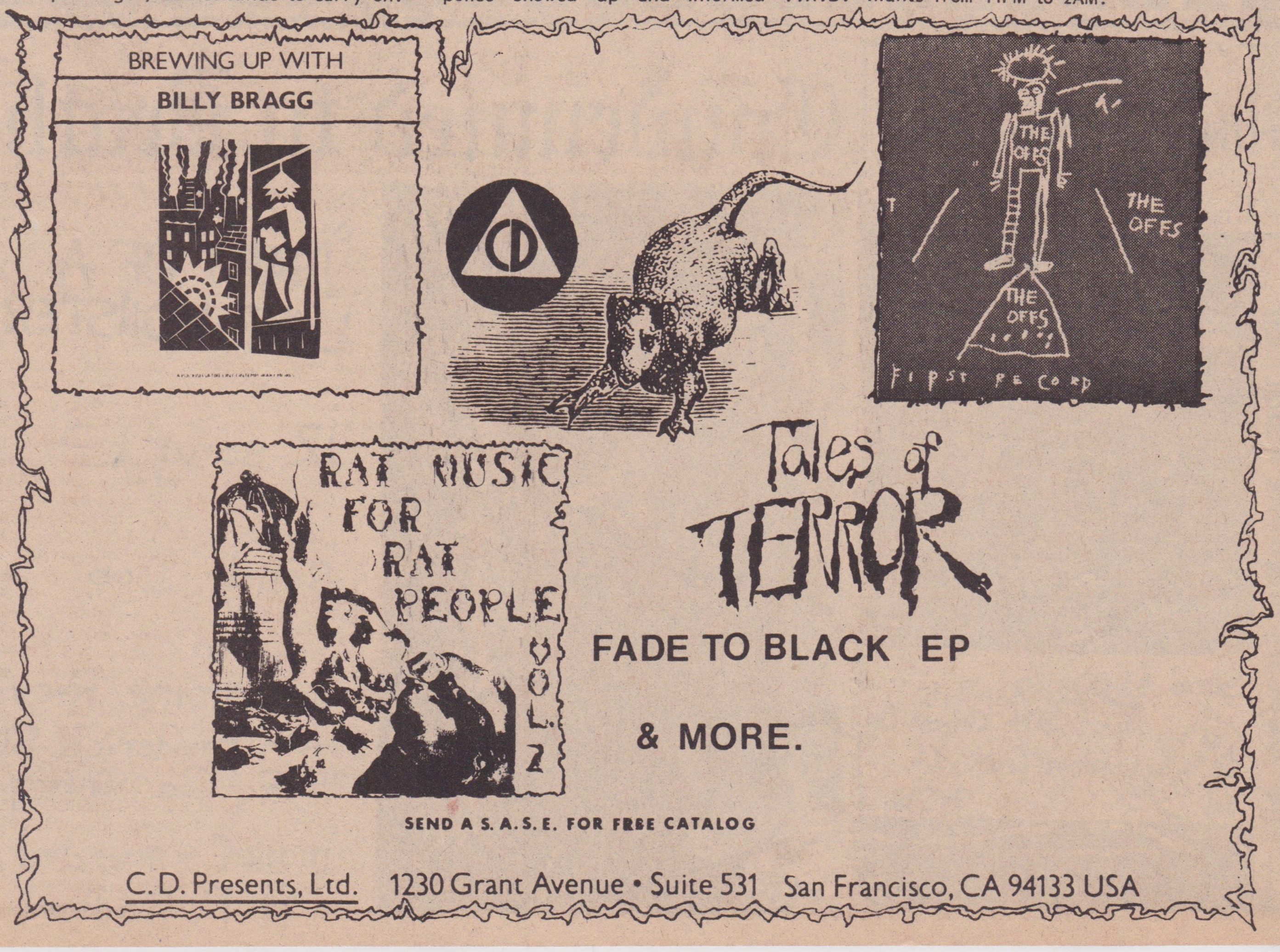
AZIS is a band from Lemoore. I haven't seen or heard them play, so I can't say much about them. For info, write: 15378 18th Ave/ Lemoore CA 93245.

As for zines, Anger is put together quite well. It has reviews, artwork, scene reports, and some political news as well. Send $1 to: Sean Willis/ P.O. Box 16045/ Fresno CA 93755.

As far as gigs go, there's virtually been nothing worth mentioning. Valley Hardcore Booking did have a steady string of gigs at a hall here in Fresno. The manager was quite happy to let the gigs happen, but unfortunately some parents complained that their kids got drunk at the hall. This led to the owner's discontinuing gigs of "that kind". V.H.B. did attempt to do a gig at a warehouse in Fresno in mid-September. However, the police showed up and informed V.H.B. that they had failed to acquire a permit for amplified music. The gig then got called off. V.H.B. is going to do a free gig in the near future, then plans to not do any gigs for a while. In the meantime, V.H.B. plans to help others set up gigs and hopes to save enough money to open a record store dealing mainly with alternative music. Also, V.H.B. would like to get addresses and phone numbers of other people that are booking gigs, so as to have a list ready when bands call. They can then refer bands on. If you can help out, please do.

Vence/ V.H.B./ 2018 Knowles Ct/ Selma CA 93662

P.S. Any bands that want airplay here can send tapes or records to KFSR/ c/o Johnny Heathen/ Shaw & Maple Sts/ Fresno CA 93740. He has a HC show on Weds. nights from 11PM to 2AM.



Tales of TERROR

FADE TO BLACK EP

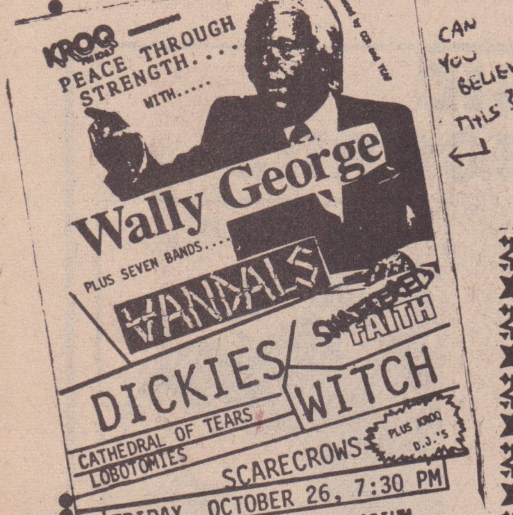
& MORE.

SEND A S.A.S.E. FOR FREE CATALOG

C.D. Presents, Ltd. 1230 Grant Avenue • Suite 531 San Francisco, CA 94133 USA

Southern California

ORANGE COUNTY-A lot has occured in the last 2 months. To begin with, our stubborn President Reagan kicked off his campaign for re-election in conservative Orange Co. on Labor Day. The scene was basically the same as described by Don in Cincinnati (MRR #18): a frenzy of wild Republicans is how I could best sum it up. BODY COUNT and a few local punx planned a protest at a park while Reagan was supposed to give his speech. I arrived late, but the clash between B.C. and the Reagan supporters had already happened. The photo shows the situation just before it happened. Matt is the guy in front, and he lost half his teeth when he refused to submit to the Reaganoids. Yes, even some of Wally George's fans showed up. For those of you that don't know him, he's the most radically right-wing TV broadcaster in the area, perhaps the country, and his show is now syndicated nationally. In fact, right here in town at a "Peace Through Strength" rally sponsored by campus Republicans, he was to appear with the 7 bands, but didn't because he hates punk and metal. (But what the fuck are punk bands doing playing for Reagan?-Ed). Rumors have him running for something in '88.



KROQ

PEACE THROUGH STRENGTH....

WITH.....

Wally George

PLUS SEVEN BANDS....

VANDALS

SHATTERED FAITH

DICKIES

WITCH

CATHEDRAL OF TEARS

LOBOTOMIES

SCARECROWS

PLUS KROQ D.J.'S

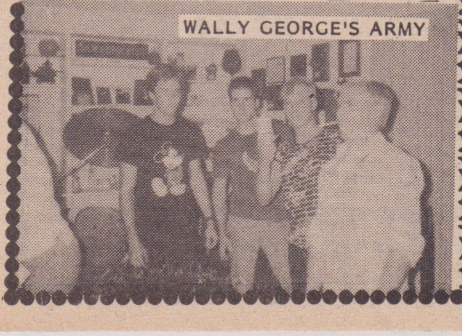
FRIDAY, OCTOBER 26, 7:30 PM

CYPRESS COLLEGE GYMNASIUM
9200 VALLEY VIEW, CYPRESS

For Info (714)630-4330

CAN YOU BELIEVE THIS? ←

Enough political reporting. SIGNAL OF DISTRESS has replaced their drummer, and I've heard that the new one really shreds. The departed drummer is starting a new band, COUNTER ATTACK. LOVE CANAL has decided to keep Eric on drums, and will be going into the studio. TARGET OF DEMAND played a big gig at the Olympic, and got a good response. BODY COUNT played 2 real successful benefits in the past 2 months, one of which was for the John Brown Anti-Klan Committee and drew a great crowd. M.I.A. just got back from a long tour. The SCARECROWS have been playing a lot lately with 45 GRAVE.



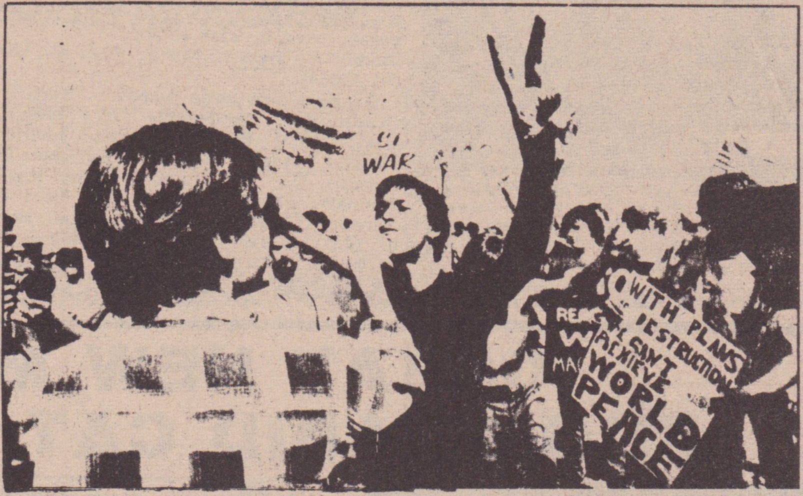
WALLY GEORGE'S ARMY

S.O.D.

New bands: a real bitchin' band has emerged, called DEADLY SIN. They are a 5-piece, and have no lyrics. Their singer just belts out whatever he thinks of. They played 2 backyard gigs in Cerritos with CH3. Speaking of which, CH3's new drummer used to be with INJECTED INSANITY, but they are no more. FILE 13 are a band that plays a set of psychedelic-punk, which is rather cool.

Dead bands: P.N.A., I.I., and WALLY GEORGE'S ARMY are dust. OPEN THE DOOR YOU PRICK is gone, as I figured. All the musicians from those bands are still playing though, and I expect to see a great many bands beginning in the Cypress area in the near future.

TRUCE

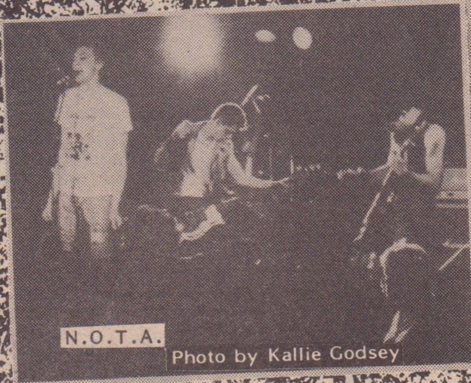

WAR
WITH PLANS OF DESTRUCTION WE CAN'T ACHIEVE WORLD PEACE

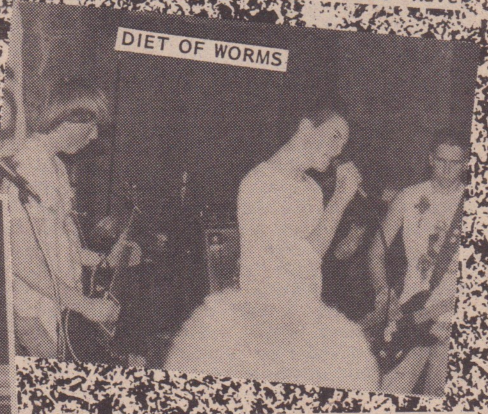
Here's some Fullerton news. The scene here is so big it's giving the local police fits. Nearly every weekend has seen some function taking place, whether it's hall shows, parties, etc. DOGGY STYLE is a hot band that have been putting on and playing cools shows. They have good ideas and make positive contributions to the scene. Live, they have a perfect blend of humor and high energy, and they just go nuts when they play. SOCIAL D has moved to Hollywood. HVY DRT are another band making a name for themselves: powerful and tight! Is singer Mikey behind bars? D.I. suffered a break-up, but are back with a new line- up. BLIND HATRED, around for several years, are getting airplay on their demo. Ex-STRIKE and G-MEN fellas have mustered up another cool band in the BLEEDING HEARTS. AGENT ORANGE are still God. Alphy of the punk- famous Agnew family (Rikk's in D.I.) highlights the band ALMOST 21. LOST CAUSE made a surprise re-debut . Are they back? UNIFORM CHOICE 's demo is awesome and needs to be on vinyl. Rumor has it that promoter 'Pied Piper' is putting together a nationwide ADOLESCENTS reunion tour. Other bands around town are USELESS PRODUCTS, RECHARGE, MASQUE OF DEMISE, DEATH WARRANT, PHOBIC DISORDER, Y-KONFORM. X-Man

DOGGY STYLE

Frank/ 5812 Roxbury/ Cypress CA 90630
P.S. PLAIN WRAP needs a label!!!

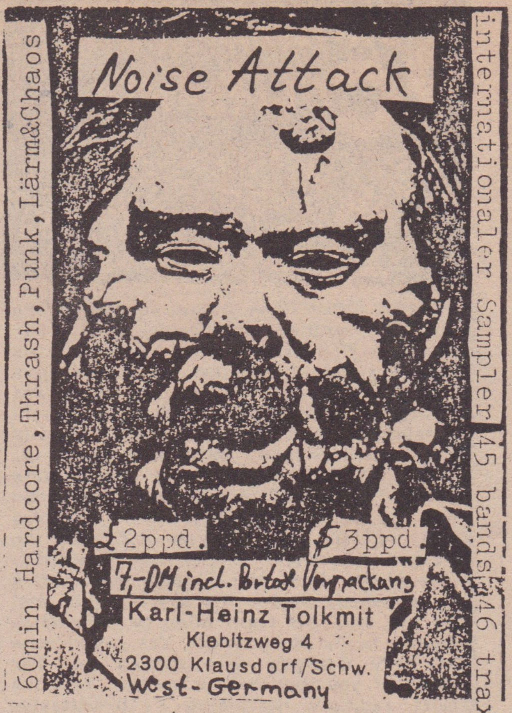
Dave here. What's going on in Jokelahoma? Well, not much dammit! New bands: NETHERFIELD, DEATH POPPYS, NEEDLETON ASH, GRIND, and some other bands me can't's remember. After the horrendous slump this summer (thanx to egotistical people on various macho power-trips), things are picking back up! With the new club opening in Tulsa, and the Legion being used for shows again, as well as another center in OKC, availability of halls is adequate. All bands are encouraged to get in touch with us, as we are sorry we missed everyone who toured this summer. OK mags still in publication: Sussed, Dry Heave, Bad Meat, and Blatch. I'm also doing a radio show featuring underground sounds. Send us promo vinyl & tapes. We'll guarantee rotation and reviews in local mags. In this violence-torn scene of personal skirmish after personal skirmish, a few handfulls of us have perservered to 'rise above'.


N.O.T.A. Photo by Kallie Godsey


DIET OF WORMS

Dave/ Dry Heave/ 409 S. Pickard/ Norman OK 73069

P.S. Here are some numbers: Blatch/ 501 Castle Rd/ Bartlesville OK 74003...Bad Meat/ 40604 Barlow Pl/ Bartlesville OK 74006...Sussed/ 3000 S. Chautauqua #207/ Norman OK 73069. For radio, it's "My Tunnel"/ c/o KGOU/ 780 Van Fleet Oval/ Norman OK 73069. For gigs, call Michelle at (405) 329-5982, Dave at (405) 366- 1048, or Bill at (405) 634-2725.


Noise Attack

internationaler Sampler 45 bands 46 trax

60min Hardcore, Thrash, Punk, Lärm&Chaos

£2ppd. $3ppd.

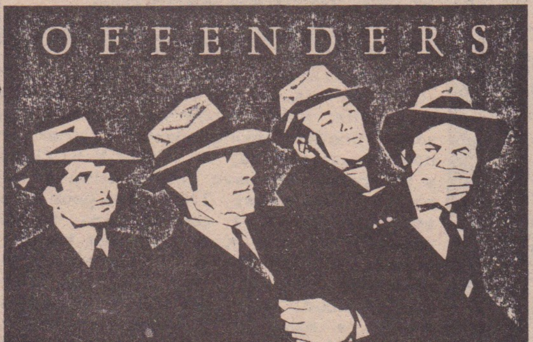
7,-DM incl. Porto & Verpackung

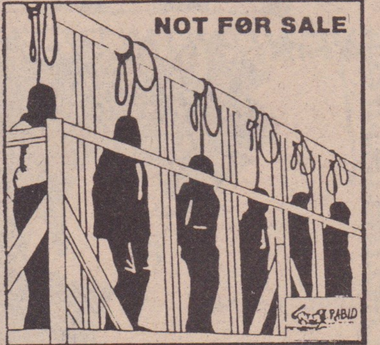
Karl-Heinz Tolkmit
Klebitzweg 4
2300 Klausdorf/Schw.
West-Germany

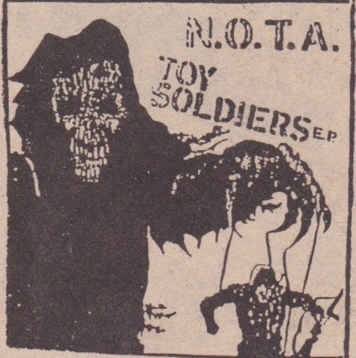
A POLITICAL PLUM

The first juicy political plum awaiting the winner of November's race for president: the right to fill 45 newly created federal judgeships, all lifetime jobs with the power to help reshape the nation's legal code.

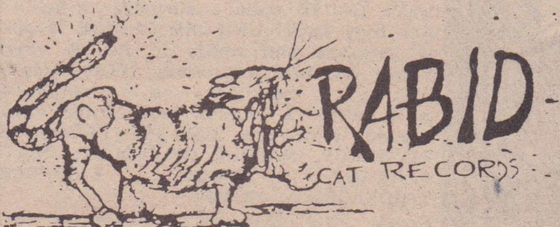
GREAT NEW MUSIC FROM RABID CAT RECORDS



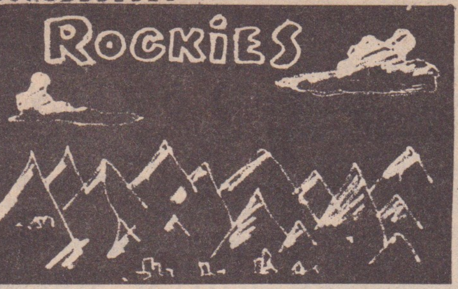




COMING SOON
SCRATCH ACID
12" 45



DISTRIBUTED BY IMPORTANT, DUTCH EAST INDIA, SYSTEMATIC, ROUGH TRADE, AUSTIN RECORD DISTRIBUTORS, TOXIC SHOCK, WRESTLER RECORDS AND RELEASE RECORDS



Colorado- Howdy! from Colorado Springs. This is to let you know that there are still some people left here in Southern Colorado. I'm happy to report that it looks like we might have the beginning of a "scene" here. Shows are definitely few and far between but when there is one, the turnout is pretty good.

Our most recent show was a local one featuring BUM-KON from Denver, ANTE BELLUM from Colorado Springs, and DEAD HEIR from Colorado Springs. That night brought in about 200 people and we were really happy about the local support.

Just about the only place to have shows is an 18 bar called the Climax Cavern. The management just started letting us have all ages shows and the turnout has been pretty good so far. Most of the people in the scene here are really young but very, very energetic.

For the most part there are three local bands from the Springs; they are ANTE BELLUM, DEAD HEIR and the CREEPS. ANTE BELLUM, the band I am in, does strictly thrash originals. DEAD HEIR does a few originals and some old covers but these guys are definitely crowd pleasers. The CREEPS are a killer thrash band, with a few covers thrown in.

Hopefully, with the help of Tom Headbanger from Denver, we are going to get more national attention from bands. Any band coming through Denver who would be interested in helping us get our scene off the ground can call Tom Headbanger at (303) 832-6035 or Dennis McPherson at (303) 598-1644 in Colorado Springs.

ANTE BELLUM

Punks not so violent, study says

United Press International

SAN ANTONIO — Before indicting the punk movement as being violence-ridden, American society had better take a look at its own decaying values, a sociologist said Thursday.

In a paper titled "Punk and Middle Class Values: A Content Analysis," to be presented today to the annual meeting of the American Sociologial Association, Professor Jack Levin of Northeastern University makes serious objections to the prevailing myths about punks.

Punk rock groups such as the Fearless Iranians from Hell, the Dead Kennedys and Stick Men With Ray Guns may shock middle America, but Levin said his research showed modern-day punks are generally a withdrawn group, hopelessly disillusioned with middle-class values, who simply want to be left to themselves.

The Boston professor, who co-wrote the paper with Professor Philip Lamy of Brandeis University, called it ironic that the worst critics of the punks are those who led the hippie movement of the 1960s.

"We looked at all the punk literature in our research," Levin said. "It is the flower children and baby boomers of the 1960s who really are now the old fogies. Every generation has its youth counterculture movement.

"The punks consider the long hair and other things associated with the hippies as old-fashioned. So they wear their hair cropped, mohawk or shockingly dyed just to move a step ahead toward the absurd to freak their parents," he said.

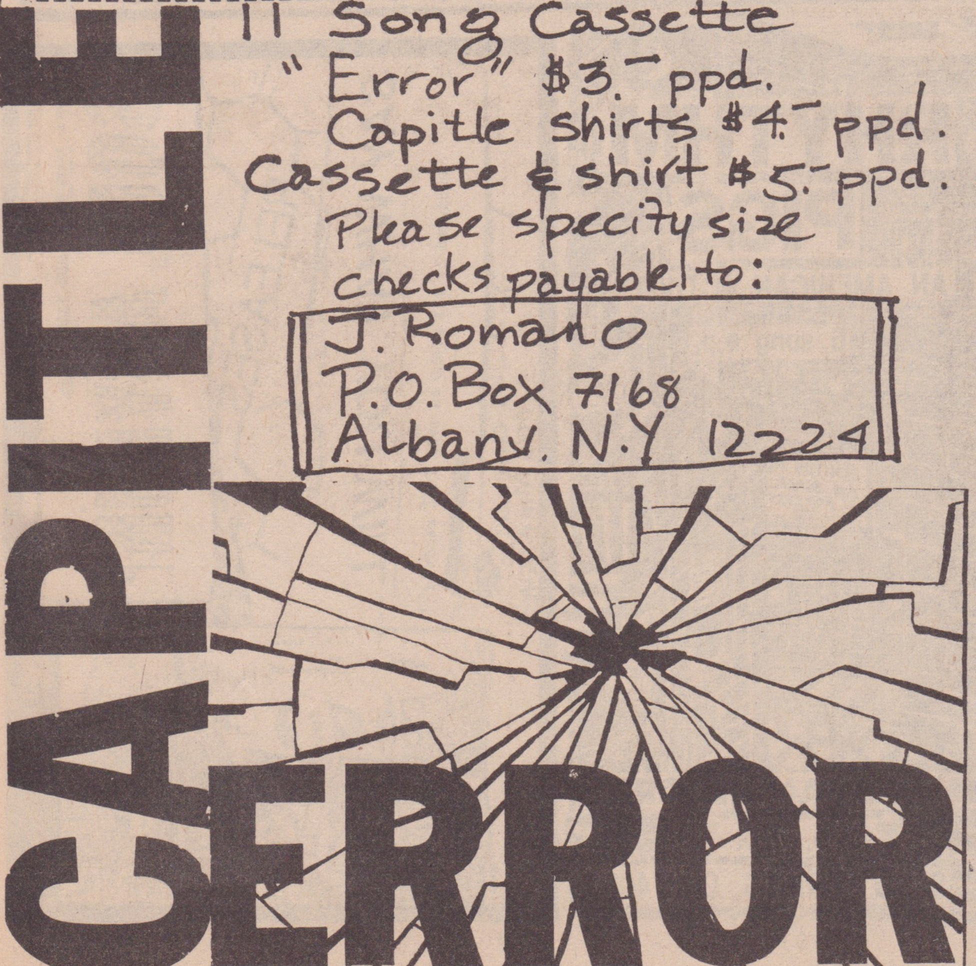
Levin said he noted the violence content of punk literature and compared it with violent articles published in conservative periodicals like The Reader's Digest.

"We found absolutely no difference between Reader's Digest and the punk magazines with respect to the amount of violence they contain," Levin said.

The researcher added that like any younger generation trying to draw attention to itself, punks should be seen as attention-getters with their loud music, outlandish fashions and theatrical stage stunts.

"But there are subgroups among the punks who are neo-Nazis and some deserve their reputation, but you have to take the movement as a whole," Levin said.

Levin said he is confident that punks, like other generations, will outgrow the fad and become respectable middle-class citizens as adults.


CAPITLE

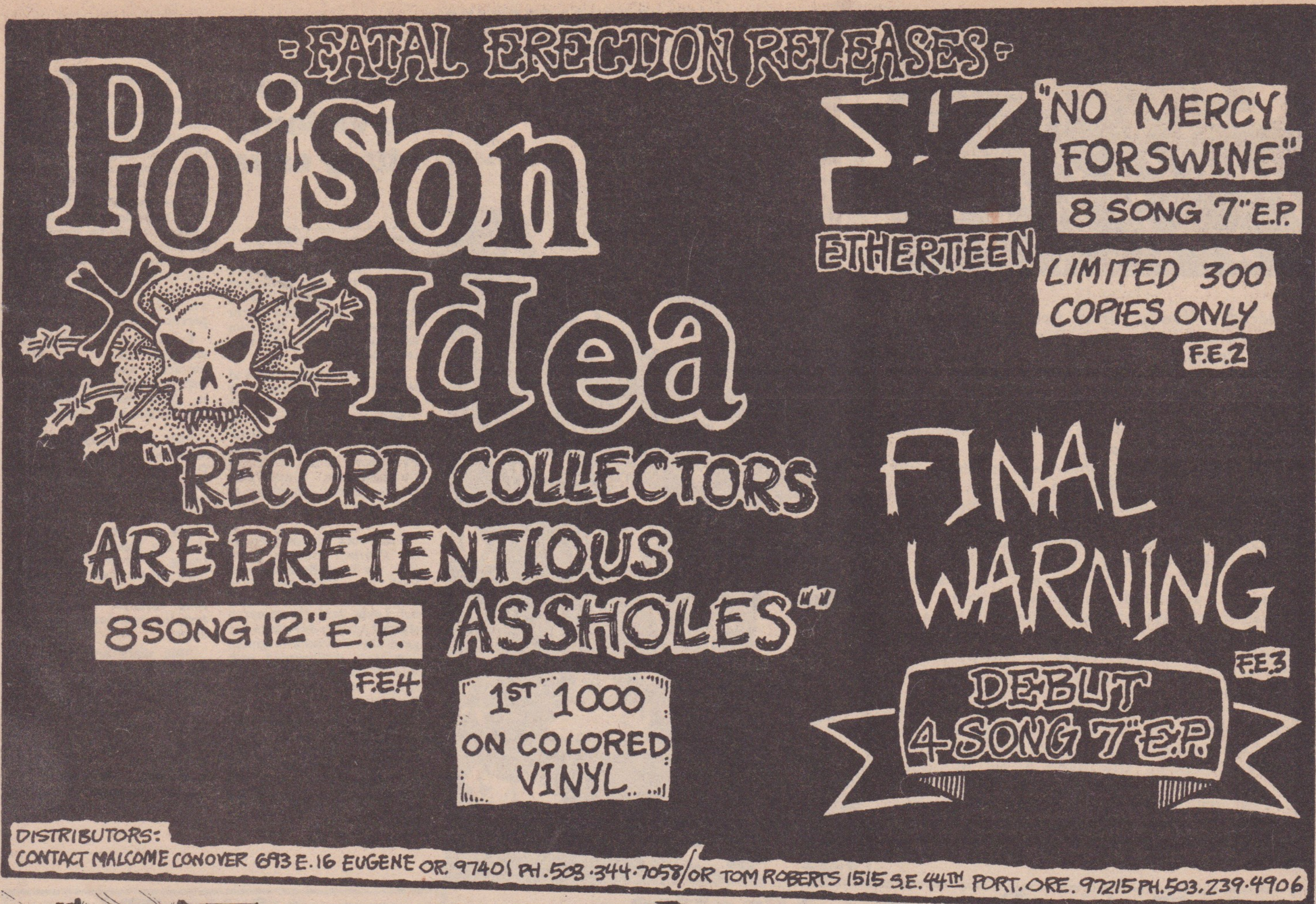
11 Song Cassette
"Error" $3.- ppd.
Capitle shirts $4.- ppd.
Cassette & shirt $5.- ppd.
Please specify size
checks payable to:

J. Romano
P.O. Box 7168
Albany, N.Y 12224

ERROR

BAD COMP. TAPES

FREE CATALOG
BOX 16205, S.D. CA.92116
60 min. TDK-D real time. bk.+
1 F.S.-CLITBOYS, MR. EPP
EAT THE RICH, VIOLATION+5
2 M.onF.-WRETCHED, INDIGSTI
CRASH BOX, 5°BRACCIO +4
3 E.ME-WHITE FLAG, KILLROY,
SOLUCION MORTAL, NO RESPNE+3
4 AH-NABAT, PEGGIO PUNX
CHEETAHCM, SHOCKIN TV +5
5 RAW POWER-45 cuts 83-84
6 LWCI-(4.50/90min) DEMENTS
WARDOGS, AUSCHLAG live+6
7 LWCII-CCM, IRI, TRAUMATIC
8 RATTUS-demo, live 81-83
9 TERVEET KADET-dmo, lv82-4
10 I.B.N.-PSYCHO, DETENTION
LOVE CANAL, DRILLS+9
11 B.OFS.-90min. 24 bands
13 STAZIONE S./PUTRID FEVER
14 T.V.I BRAZIL-OLHOSECO+7
15 T.V.II-COLERA, INOCNTS18
19 INDIGEST! ($3.) 50 min.
22 SPAIN HC-R.I.P., MG15+4
$4 ea. ✓ cash m/o postpd
any 10-$35. Oseas add $1/tp



-FATAL ERECTION RELEASES-

Poison Idea

"RECORD COLLECTORS ARE PRETENTIOUS ASSHOLES"

8 SONG 12" E.P.

F.E.4

1ST 1000 ON COLORED VINYL

E13 ETHERTEEN

"NO MERCY FOR SWINE"

8 SONG 7" E.P.

LIMITED 300 COPIES ONLY

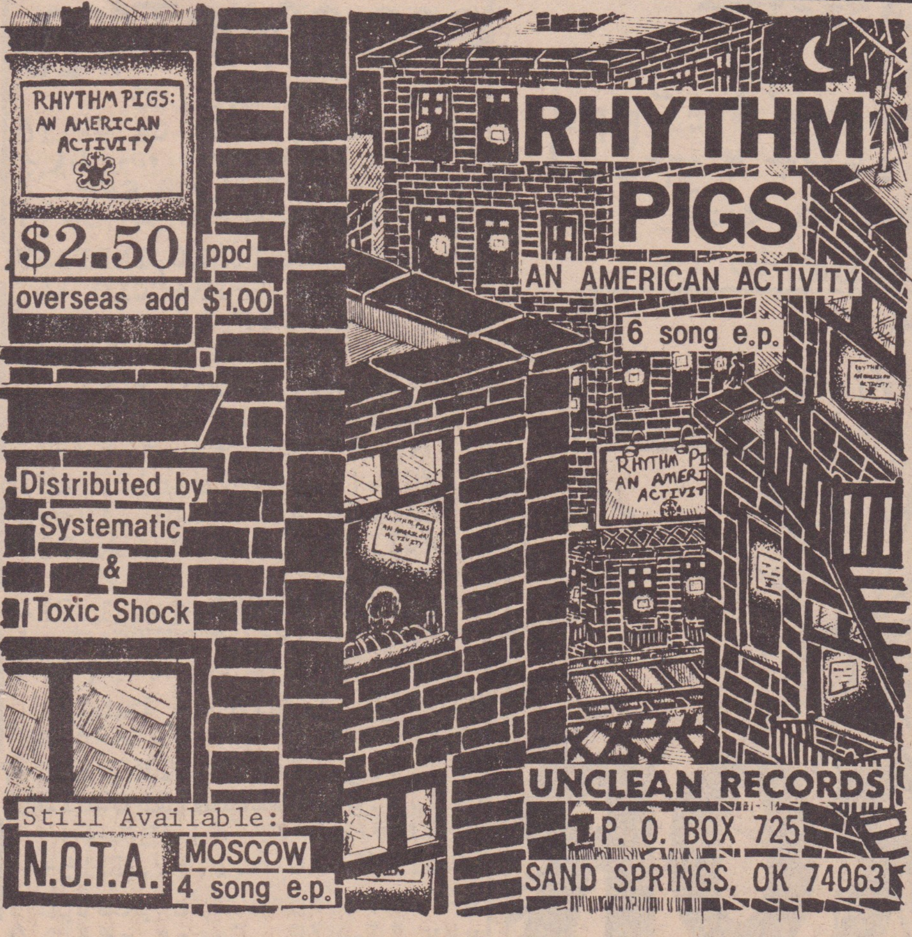
F.E.2

FINAL WARNING

F.E.3

DEBUT 4 SONG 7" E.P.

DISTRIBUTORS:
CONTACT MALCOME CONOVER 693 E.16 EUGENE OR. 97401 PH.503·344·7058/OR TOM ROBERTS 1515 S.E. 44TH PORT. ORE. 97215 PH.503.239·4906



RHYTHM PIGS: AN AMERICAN ACTIVITY

$2.50 ppd

overseas add $1.00

RHYTHM PIGS

AN AMERICAN ACTIVITY

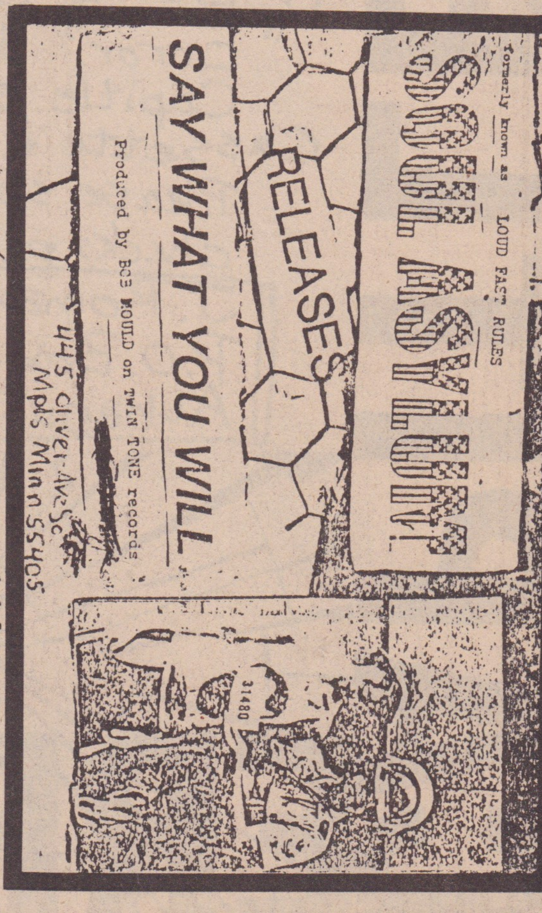
6 song e.p.

Distributed by
Systematic
&
Toxic Shock

Still Available:

N.O.T.A. MOSCOW 4 song e.p.

UNCLEAN RECORDS
P. O. BOX 725
SAND SPRINGS, OK 74063



formerly known as LOUD FAST RULES

SOUL ASYLUM

RELEASES

SAY WHAT YOU WILL

Produced by BOB MOULD on TWIN TONE records

445 Oliver Ave So
Mpls Minn 55405

NAKED RAYGUN

Photo by Karen Bemis

This scarey and potentially lethal formation of guys in the scene of Chicago occured in 1980 under the moniker of NEGRO COMMAND. A few well-attended loft parties were the start of the band. Soon, members changed as did the direction and name; thus the child called NAKED RAYGUN appeared.

At this time, several other legendary "punk" bands formed or came out of hiding. These included the EFFIGIES, STRIKE UNDER, DA!, and SUBVERTS, who played packed bars and empty clubs...but always played. When asked how he feels about being the lone survivor of the "old days", Jeff Pezzati (lead singer) stated, "It's getting lonely. All those bands had talent; maybe they lost interest. Some (of the members) are in good bands now." When the question of scenes, then and now, came up, Jeff said, "It's a lot better from the Oz (club) days, more people. There are a lot of people active in the scene here now. But there are bands that are copying what's already been done." John Haggerty (guitar/sax) follows up more on the Chicago scene today, with, "There aren't many bands here, good or bad. Especially compared to the West Coast, where there are a ton of bands, and 95% of them stink!"

Line-up wise, the RAYGUN personnel has varied in every case, except with the singer, Jeff, who founded the unit. Currently, NAKED RAYGUN are: John (guitar), Eric Spicer (drums), Camilo Gonzalez (bass), and Jeff (vocals). When asked if there will be more line-up changes, Jeff smiles, "Our motto is, if you quit, you die."

Next on the agenda was the question of touring and tours. It took them nearly 3 years to strike out on the tour path; but since then, they have toured twice in 1984! The '83 tour was a 10-day romp to the East Coast, where they turned a few heads. Best show was the D.C. show with MISSION OF BURMA at the 9:30 Club. The summer ('84) tour of Texas, Iowa, Missouri and other heartland states was good, but it had its problems i.e. money, turnouts, cancellations. The recent fall tour to California was a great success. We asked them if it was worth the trip? Eric said, "Definitely, but I was disappointed. I was expecting so much more." Jeff was next, "It was worth it. I never drank so much in my life. People are slightly jaded, but they do have a lot of music. Too many mediocre bands." John adds, "They should pass strict laws in California about purchasing musical instruments!"

The next logical step was to ask the members to compare the trek east with the journey west. Eric (their new drummer), quite interestingly, adds this tidbit, "Personally speaking, I have no idea." Jeff takes off from this point with, "We didn't have any records out when we toured out east. As far as the punk scene goes in New York, I've heard that it's more screwed up than the West ." John notes, "That's hard to imagine." Jeff continues, "So far, the places that have a smaller scene seem to be much more organized. Like Kansas City, Bakersfield, and Sacramento. Fresno would have been a good place if the cops didn't shut it down."

Since we were on comparisons, we turned to the "new, modern" NAKED RAYGUN and asked what is different from 2 years ago. Jeff seems the one to grab this question by the horns. "The old line-up didn't have a common, long term goal. We just had practices, we just played some songs we had in our heads. We never really talked about touring or even becoming bigger anywhere! We never talked about records, we played any show in Chicago we could get. Never a master plan. Now it seems like we have a direction we are headed in, long term goals. As far as personnel and talent goes, I'd say this line-up is far more dedicated."

The future holds much in store for NAKED RAYGUN. With a 13-song album on Homestead label, out in late November, entitled Throb, Throb. More touring is in the plans as is a 12" record in 1985. It's been great having them in this scene: nice people and great performers. I have a hunch these boys will do bigger and better things, none too soon for the lads either. Oh yeah, one last thing. The guys want to say to all mankind..."Live life like Gomez Addams." Bye!

Photo by Phil Soloman

NAKED RAYGUN World Headquarters
P.O. Box 578382
Chicago IL 60657

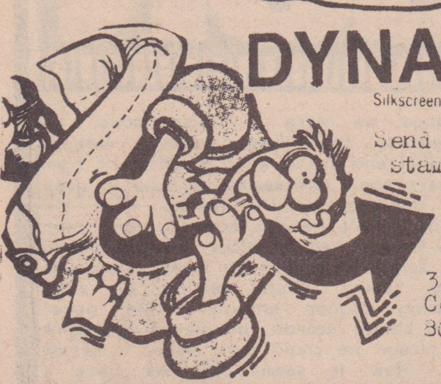
By Patti Pezzati & Sean Duffy
Last Rites Zine editors
1717 Sunnyside Beach
McHenry, IL 60050

RED TABLE PRINTS T-SHIRTS creates a radical Alternative THAT CHANGES WITH THE TIMES

(Some people say we're too political.)

Knock their socks off

Rare unique & Extraordinary T-SHIRT DESIGNS



DYNAMITE

Silkscreening

MANY colors available S.M.L.XL T-shirts $8

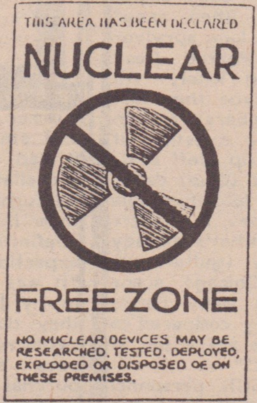
Send a self- addressed stamped envelope FOR FREE MAIL ORDER CATALOG:

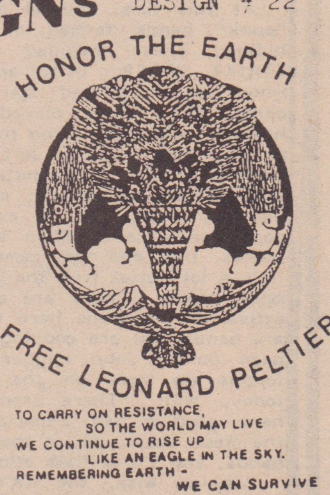
Red TABLE Prints
330-A West Uintah #224
Colorado Springs, Colorado
80905

IT'S WORTH IT.

DESIGN #21

DESIGN # 22


THIS AREA HAS BEEN DECLARED
NUCLEAR
FREE ZONE
NO NUCLEAR DEVICES MAY BE RESEARCHED, TESTED, DEPLOYED, EXPLODED OR DISPOSED OF ON THESE PREMISES.


HONOR THE EARTH
FREE LEONARD PELTIER
TO CARRY ON RESISTANCE, SO THE WORLD MAY LIVE
WE CONTINUE TO RISE UP LIKE AN EAGLE IN THE SKY.
REMEMBERING EARTH - WE CAN SURVIVE

OUT NOW on LITTLE FARMER MUSIC:

RIGHTS OF THE ACCUSED

"Innocence"

5 song 7 inch e.p.

$3.00 post paid to:

Rights Of The Accused
4229 West Roscoe st.
Chicago, Illinois 60641

comes with lyrics and photo sheet

New England

VICIOUS CIRCLE

MY LIFE
V X C
MY RULES

BY AL QUINT

Newport is a historical city located along the southern coast of Rhode Island, the home of many jet-setters, including the infamous Claus Von Bulow. Newport is also the home of an active skate and punk scene. The Newport area presently boasts such bands as VERBAL ASSAULT, POSITIVE OUTLOOK, COAT OF ARMS and the band that started the Newport scene, VICIOUS CIRCLE. VICIOUS CIRCLE started out over two years ago as a cover band , playing at parties and a country/western bar that occasionally held all-ages shows. Most of their gigs, lately, have been at the Living Room in Providence, which is about the only club in Rhode Island that books hardcore on a regular basis. VICIOUS CIRCLE have evolved into a tight, aggressive thrash outfit with a positive, uptempo sound, greatly strenghthened by the recent addition of a second guitarist, John "Floyd" St. John. Al Aleich's plaintive vocals soar over the sonorous, two-guitar barrage. The rest of the band consists of Pete "Serg" Segerson (guitar), Fred Abong (bass) and Doug Ernest (drums).

They recorded a 9 song demo tape in March at Matrix Studio in Middletown RI and future recording plans include a possible 12" joint relaease with VERBAL ASSAULT. VICIOUS CIRCLE's music is mainly basic, raw thrash but funk, ska, surf and classic rock elements are also present in the band's overall sound. The band, on occasion, delves into their past as a cover band to do "Pipeline" or "Johnny B. Goode." Their original songs deal with every thing from domestic and global concerns ("American," "Reaganomics," "GI Jerk"), to violence ("Violence Fix," "Fight") to not being accepted because one dresses different or doesn't indulge in drugs ("Weird"). The band used to espouse a strict straight-edge philosophy, but have tempered their atttitude towards it. Al points out, "Before, we did not drink at all and we wrote songs about straight edge. Now we drink a little. It's like the punk label. There's people who abuse it."

Photo by Cindy Mendes

One song, in fact, ("That's Punk) is a criticism of punk labelling and sterotyping. The band eschews the punk label. Al says, "I don't like it. That song is trying to show we like this music and we're not assholes. We don't start fights and shit like that and almost 90% of the people who come to the shows are not that way. Pete adds, "It's just too general for us. People say 'punk' and they think of little shitheads running around shattering car windshields. It's a false title." Doug's opinion is, "It's be okay if you had a word to call "it," whatever "it" is, if the word didn't give people the wrong idea. Punk is such a negative word."

Skating is clearly an important part of the Newport scene. The city is becoming a skating mecca in New England. Pete just opened a new skate shop and one of VICIOUS CIRCLE's songs, "Skate Death," is a tribute to the hardcore skaters and the problems they have trying to find skate spots. In fact, "Skate Death" was a long-time theatrical as well as musical highlight of VC's live set, until recently.

According to the band, the skate scene in Newport is divided into a few groups. Doug elaborates: "There's about 125 young skate clone Garys who wear Chucks (Converse All- Stars) that are about five sizes too big for them and they pile on a couple of pairs of socks. They have a uniform and they skate around on these wimpy decks. They just wobble alll over the streets and cause problems and get us in trouble with the cops. Then there's us, the real skaters. The real skaters in town are spearheaded by Team Floyd, a small, tightknit group of skate individuals that are dedicated to shredding any terrain possible." Doug and some of the other guys seem contemptuous towards the "skate clones", but Pete warns that Doug shouldn't talk because "he's such a cocky bastard when it comes to skating."

The band's pal, Andy, built a skate death "memorial," a bunch of decks nailed together in the form of a cross that all the skaters would pay homage to during VC's gigs. At one point, there were even plans to build a confessional booth for the thing. It's now retired to Andy's basement. Why was it retired? Al explains, "The last time he broke it out at the Living Room, the management got upset because people went too wild." Doug adds, "(Andy) made it into a shrine. It sits in his basement and the neighborhood kids that skate go down there and pray to it."

VICIOUS CIRCLE's demo tape is still available for $2.00 from Doug Ernest, 86 Maple Ave., Middletown, RI 02840. The sound quality is kind of rough, but the tape's 9 tunes totally rip and "Skate Death" may inspire you to try to skate your neighbor's roof. You may also want to write to the "Skate God" for advice, etc... c/o the same address.

OUT NOW:

MALEFICE
"OVERBOARD" EP

DEATH PIGGY
"LOVE WAR" EP
(FROM RICHMOND, VA)

MUTOPIA
CASSETTE SAMPLER OF NO. VA / DC AREA BANDS

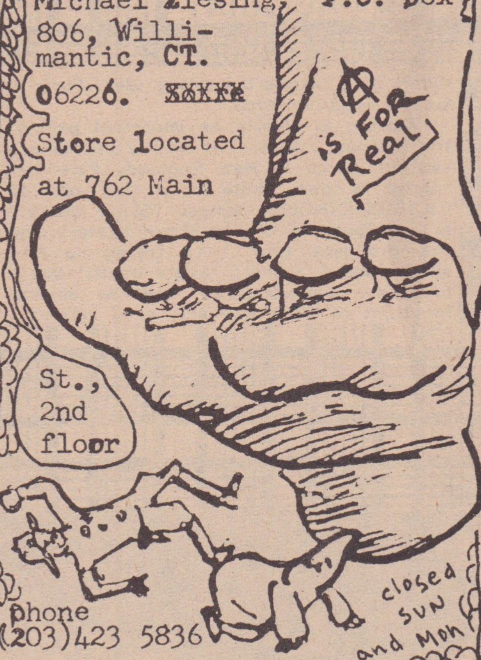
EP'S ARE $2.75 OR 2 FOR $5.00
TAPES ARE $3.00 POSTAGE PAID.
FROM:

DSI
-RECORDS-
PO BOX 346
DUNN LORING, VA
22027

OUT SOON: (A MONTH OR SO)
YOM / FRIED PIPER TAPE + ART
NEW UNITED MUTATION EP

ANARCHIST BOOKSELLER AND RECORDMONGER. Anarchist, anti-authoritarian, anti-fascist books, pamphlets and records. Send a self-addressed stamped envelope to be on my mailing list.

MIchael Ziesing, P.O. Box 806, Willimantic, CT. 06226.



Store located at 762 Main St., 2nd floor

phone (203) 423 5836

closed SUN and Mon

---

coming soon...

VOTE NO!

COMPILATION.

h.c. bands, write for information or send tape to:

M.C.
P.O. BOX 687
RANdOLPH, MA.
02368

SORRY

12" lp now available on radiobeat RECORDS

po box 75
boston, MA
02134

$6.00ppd
$8.00 foreign

CHRONIC DISORDER

5 song EP
"FRED"

$3ppd
EVERYWHERE

c/o
jason wentzell
630governor's hwy.
so. windsor, ct
06074 usa

ROUGH TRADE SYSTEMATIC + TOXIC SHOCK

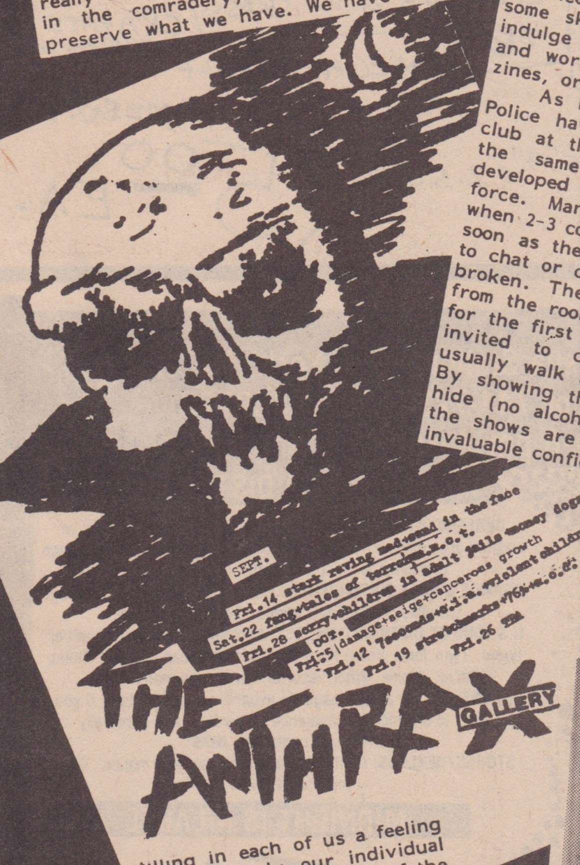
no personal checks

CON
NECT
ICUT

By Jeff R

Connecticut's Anthrax is a club that has taken Honest Abe's "Of the people, by the people, for the people" literally. The club was originally conceived by Brian Sheridan (one of the scene's long-time supporters) as an alternative art space; a place where artists of all shapes, forms, and mediums could display their works. As the popularity of the music continued to grow, it became evident that this would be a major function of the space. Since then, nearly every major touring band has played here, along with most East Coast and local bands.

But the real spirit of Anthrax isn't really in the 1-3 shows a week. It's rather in the comradery; working together to preserve what we have. We have Brian to thank for instilling in each of us a feeling that the club is not only our individual responsibility, but the responsibility of the punk scene as a whole. This feeling of community has really sunk in and is evident in many ways. For example, how many clubs have been destroyed by punk shows: bathrooms ripped out, furniture broken, etc.? I know I've seen it many times. At Anthrax, the same mirror has been on the bathroom wall for a year, the bathroom is actually clean, and the furniture has never had to be replaced because of kids. Vandalism is virtually nonexistent, other than the graffiti on the walls, which is openly encouraged anyway. And there is no huge security force--the people just don't want to hurt Anthrax.


SEPT.
Fri.14 stark raving mad+sound in the face
Sat.22 fang+tales of terror
Fri.28 sorry+children in adult jails+money dogs
OCT.
Fri.5 damage+seige+cancerous growth
Fri.12 7seconds+c.i.a.+violent children+dr.kno
Fri.19 stretchmarks+76%+v.c.d.
Fri.26 TBA
THE ANTHRAX GALLERY

Another thing you will find absent at the club is fighting, something that many scenes complain about today. Sure we all have our different opinions, and unity is as hard here as any place else, but violence just doesn't occur. Just because some skate straight and others prefer to indulge and hang out, we're still all there and working to keep it going with bands, zines, or just our presence.

As luck would have it, the Stamford Police have proven a great asset to the club at this point. By treating them with the same respect we demand, we've developed a good relationship with the force. Many out-of-towners get nervous when 2-3 cop cars pull into the lot. But as soon as they see that the cops have come to chat or check up on us, the tension is broken. The only problem seems to come from the rookie officers patrolling the area for the first time. But as soon as they are invited to check out the place, they usually walk away liking what's going on. By showing them that we have nothing to hide (no alcohol is allowed inside because the shows are all-ages), we've gained an invaluable confidence.

10 band barbeque benefit

ANTHRAX GALLERY

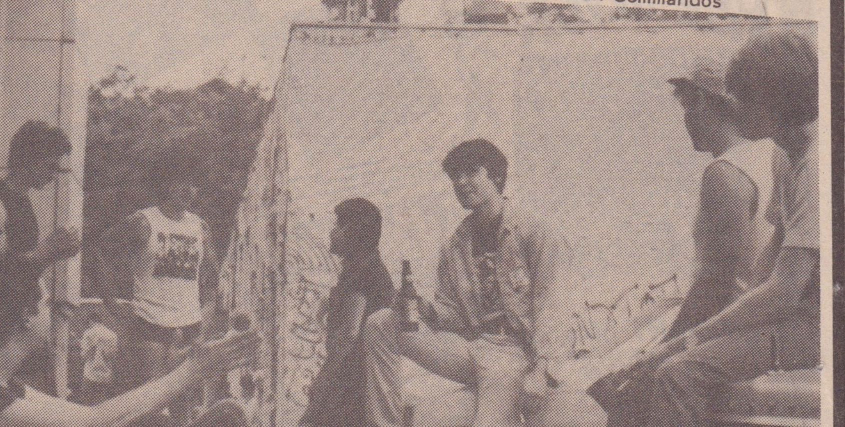
70 MAIN STREET [OFF WASHINGTON BLVD.]
STAMFORD, CONNECTICUT

Anthrax booking & info
Brian (203) 348-7983

Even though hardcore makes its home at Anthrax, the art space has finally come to fruition after a long absence. The current show upstairs features the incredible works of New York City's top graffiti artists. It opened with an outdoor reception that included performance art, poetry, master mixers and beakers (just 2 days after a show with 7 SECONDS, DR KNOW, and VIOLENT CHILDREN!!). It really gave us a chance to mingle with the surrounding community and shore up that relationship even more.

So, if you should bump into one of the Nutmeg State's hardcore crowd, indulge us if Anthrax should come up in conversation. It's a club that's part of us; an inanimate family member. By working with one another, we've managed to keep out some of the elements that have plagued other scenes. And though nothing is perfect and the scene still has its faults, we'll take what we've got and work to make it better.

Members of Lost Generation, C.I.A., 76% Uncertain, Vatican Commandos



RATCAGE

YES, IT'S MIR

MAIL ORDER
70 GREENWICH AVE.
#112 NYC NY 10011

7" SINGLES -
MAJOR CONFLICT - $2
NEON CHRIST - 2$
AVENGERS "THIN WHITE LINE / PAINT IT BLACK" $2
CONDEMNED TO DEATH - $2.50
DICKS "PEACE" - $2.50
D.R.I. - "PRICE OF SILENCE" $2.50

POSTAGE + HANDLING - 65¢ 1st RECORD / 25¢ EA. ADDL. RECORD - FOR FIRST CLASS ADD 1 EXTRA DOLLAR.

CRASS
7" SINGLES -
YOU'RE ALREADY DEAD
WHO DUNNIT?
SHEEPFARMING...
NAGASAKI NIGHTMARE
HOW DOES IT FEEL?
REALITY ASYLUM
$2 EACH

ALSO -
- ANNIE ANXIETY
- ANDY T "WEARY OF THE FLESH"
- ALTERNATIVE "IN NOMINE PATRI"
- DIRT "OBJECT REFUSE..."
- OMEGA TRIBE "ANGRY SONGS"

Yea! 2.00 EA.

DISCHARGE "PRICE OF SILENCE" 7" - $2.50
CRASSMASS 7" - $1.00

ALBUMS + 12" STUFF
REJECTORS / ACCUSED SPLIT LP
RING OF FIRE LP "COMMON ENEMY"
BAD POSTURE 12"
....AND - THE CIGARETS!
'79 N.C. PARTY THRASH / ROCK FEATURING the FAMOUS JAY DUBLEE! great LIVE LP
$5.00 EACH

LPS: YES SIR I WILL
FEEDING of the 5000
PENIS ENVY
RUDIMENTARI PENI LP
STATIONS of the CRASS $6.50
CRAVATS LP w/ FLEXI-DISC
OMEGA TRIBE LP
AMEBIX 12"
$5.00 EA.

MIDNIGHT RECORDS

P.O. Box 390, Old Chelsea Station, New York, NY 10011
Phone (212) 675-2768 or 741-7230. Telex 469796.
Hours: Mon.-Sat. Noon-8 pm / Sun. 1-5 pm

DON'T FORGET MIDNIGHT'S FAMOUS MAIL ORDER

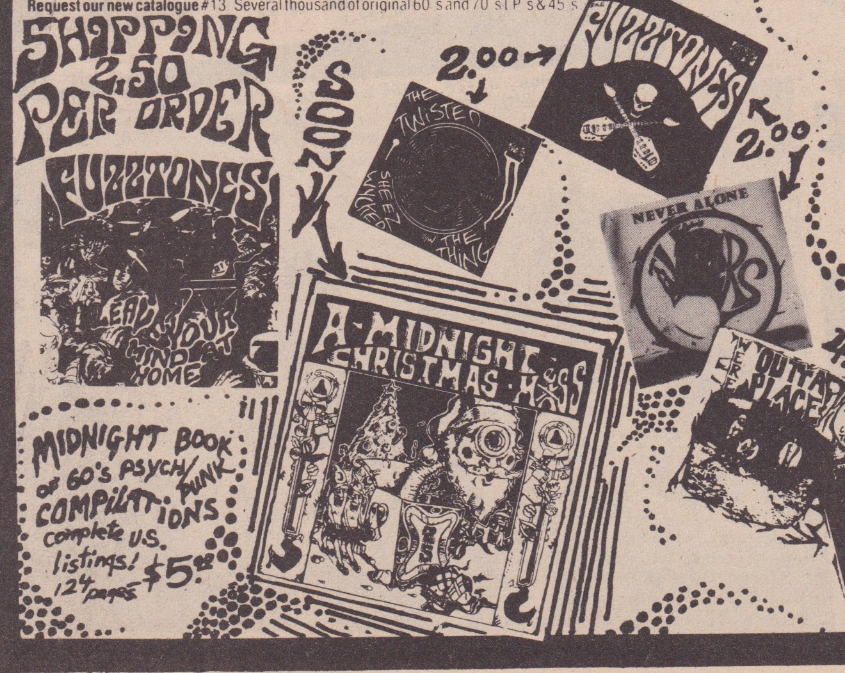
Midnight is changing it's format! From now on we will only advertise new titles & best sellers - you will find everything plus more in our new humongous, giant, enormous back-up catalogue of inprint records - listing almost everything available in our store. This means everything we previously advertised plus many, many more titles which were so far available only to the "chosen few" who could visit us.
$1, refundable from your order or free purchase!
Request our new catalogue #13. Several thousand of original 60's and 70's LP's & 45's.

SHIPPING 2.50 PER ORDER

MIDNIGHT IS A DISTRIBUTOR!

DEALERS/STORE OWNERS: If you don't buy from us, you're wasting your money! We have the best prices in the US on French pressings & most U.S. indies. Give us a call!
FRANCE-DIRECT DISTRIBUTION: Eva, Lolita, New Rose, Skydog, Celluloid, Pathe-EMI, Vogue, Big Beat and more!
U.S.-DIRECT DISTRIBUTION: SST, Alternative Tentacles, Frontier, Bomp, Twin Tone, Voxx, Posh Boy, Subterranean, Coyote, Rhino, Dacoit, Moxie, What Records, Panda and many more!
BANDS: We are always eager to expand our distribution. If you want to expand **your** audience in the U.S. and especially overseas, contact us **NOW**!
STORES/DEALERS: Contact us for wholesale information. Telex number 469796.

MIDNIGHT IS A LABEL



MIDNIGHT BOOK of 60's PSYCH/PUNK COMPILATIONS complete U.S. listings! 124 pages $5.00

THE ZANTEES
4.50
6.98
5.98

NORTHEASTERN CONNECTICUT-Beyond Bridgeport, in the land of Ford pick-ups, John Deere baseball caps, Bud beer, and Marlboro hardpacks, where the cool thing to do is park your Road Rat at the local K-Mart parking lot, smoke 'homegrown', and burn rubber...if you look hard and in the right places, here too, is an everpresent undercurrent of non-conformity.

Youth who don't find pleasure in the nights of constant joy at the local home appliance store find it much more satisfying to hang out at Ziesing's. Ziesing's Book Store (P.O. Box 806, Willimantic, CT 06226, USA) is owned by (a pal to every two and one legged creature) Michael Ziesing and his brothers. Mike is a 37 year old Anarchist whose inventory includes Fifth Estate, The Anti-Authoritarian News Network, Search Light, much feminist Lit, plus our monthly fix of Ink Disease, Flipside, Thrasher, and MRR. He also has quite a record selection.

Mike is part of a group called Lysander Spooner Collective Society. The Collective is a group of people, not necessarily punx, who put out a zine called Instead Of A Magazine, as well as other things. The zine covers everything from health to punk. Check it out; it's cool.

Mike has also been our guiding light; he puts together most of our shows. Unfortunately, we've only had two shows in our immediate area both put together by Mike. The first was last winter, when the book store was moved upstairs. It was called Rock Against Prisons. It was a benefit for the Collective. The bands that played there were CHRONIC DISORDER, WHITE PIGS, PLAIN TRUTH (defunkt), DIOSEEZ (also defunkt), and LOAF PEOPLE. It went off great. Our other show was called The Anarchist Unconvention. It was a nonpayin' gig too, but then again, no one paid to get in. The bands who played were CHRONIC DISORDER, WHITE PIGS, CANCEROUS GROWTH (from Boston), LOAF PEOPLE, PLASTIC MONEY, NUCLEAR THEATER, and the GADGETS.

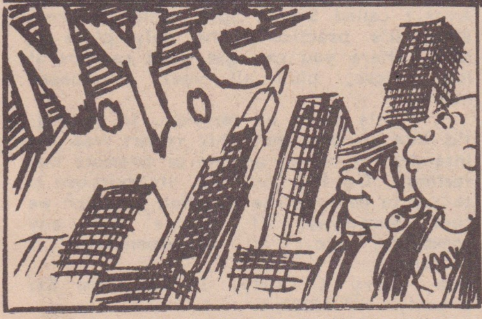
CANCEROUS GROWTH

The Unconvention had a few problems at first, but as the sun went down, (it was an outdoor show), it seemed to take the problems with it. The second half of the show went off excellently.

If you would like to play down/up here, give Michael a ring at (203) 423-5836 (call during business hours), or write the bookstore. He'll put you on a list of people to call for the next show, or if you have to play on a certain day while you're passing by (we're an hour from Bridgport and 3/4 of an hour from Providence, R.I.), then he'll see what he can do. If he can't find a place, call or write me at (203) 928-4994; Brian Thorpe/ P.O. Box 242/ Pomfret, CT 06258, USA, an' I'll make sure you play. I'm sure we can find crashes.

PLASTIC MONEY

Well, I guess that's all for now. Keep in touch. I'll write MRR if anything comes of this scene report. Brian Thorpe
P.S. Northeastern CT needs bands! We got the audience if you got the tunes.



So kids, you wanna know what's going on in the scene. Well let me tell you...the SWANS did not break up; they are just taking about 6 months off to work on a new set and to do some recording. They should have an album out by the time you read this. Then in January they'll have an EP out called Raping a Slave. Both will be on Keviln 422, a subsidiary of Some Bizarre.

RAT AT RAT R are going to stop gigging for a while to record an LP or 12" of new material. If you're dying to hear them (like you should be), then you can groove to them on a flexi-disc in the next issue of Philadelphia's Terminal. RAT AT will also be on an upcoming European compilation on Recommended Records-- one side European bands, one side American.

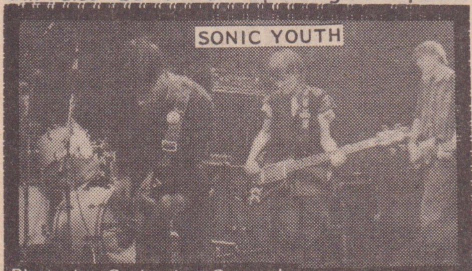


Photo by Catherine Ceresole

SONIC YOUTH have several upcoming releases. First off is a God new single "Death Valley '69/Brave Man Run" on L.A.'s Irridescent Records. Then in January, the Bad Moon Rising LP on Double Vision Records. The Third release will be an early SONIC YOUTH live tape called Sonic Death. That'll be available for $5, so send today to: T. Moore/ 84 Eldridge St #5/ NY NY 10002. (Killer fanzine is available at the same address). In the meantime, SONIC will be going to Europe in November, and then the West Coast in December and January.

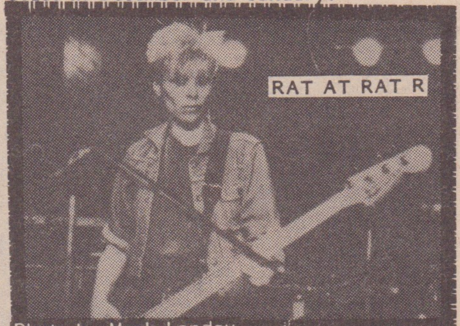


Photo by Mark Landau

The LYDIA LUNCH 12" is called In Limbo, and it features some SONIC YOUTH people getting down on it. She also appears on the new compilation Better An Old Demon Than a New God on Giorno Records. Also on that disc is DAVID JOHANNSON, RICHARD HELL, WILLIAM BURROUGHS, and other hip people. LYDIA's next record will be with LUCY HAMILTON (from DON KING) on Double Vision, called The Drowning of Lucy Hamilton. DON KING is recording an album for Zenson Records.

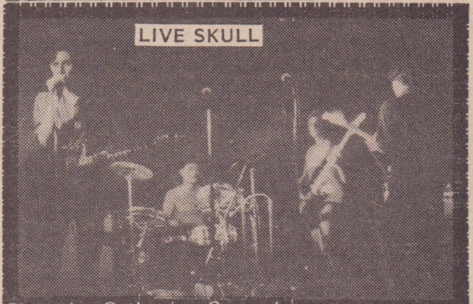


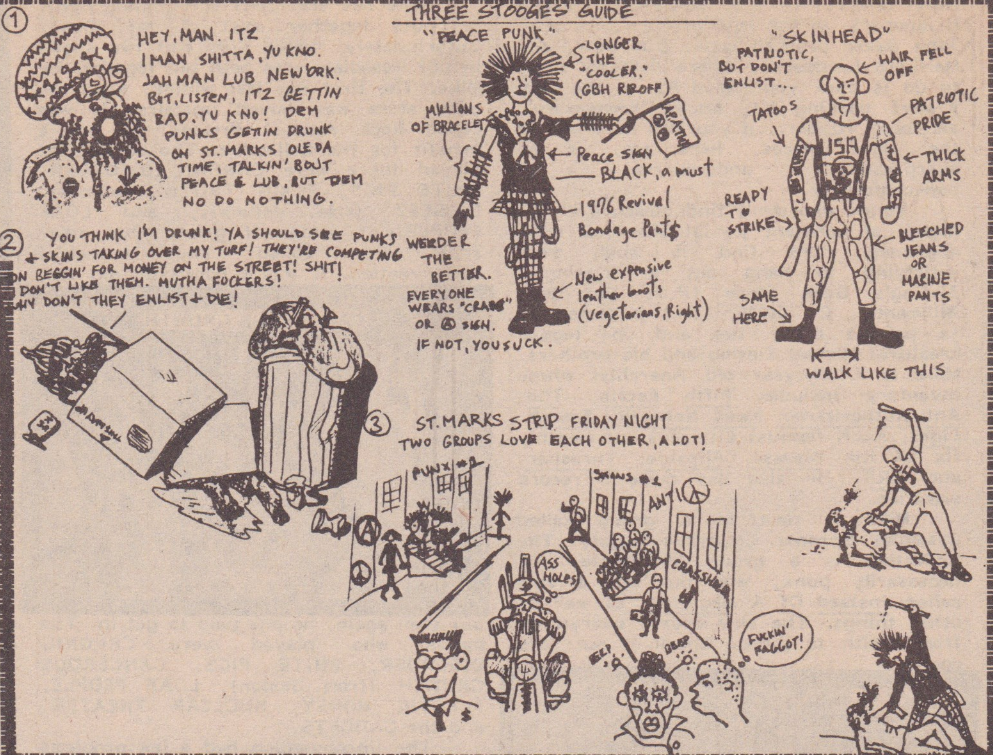
Photo by Catherine Ceresole

LIVE SKULL is doing an album on their own Massive Records. They will also be on the forementioned Terminal flexi. A compilation called Speed Trials of a gig set up by Tom Paine of LIVE SKULL a year-and-a-half ago will be coming out super soon. It will feature cuts from the FALL, SONIC YOUTH, LYDIA, etc. It will be out on Homestead Records. Working at Homestead is the newly relocated Gerard Cosloy of Conflict fanzine. Conflict will still be putting out issues, so send $1.50 to: 147-01 72nd Dr/ Flushing NY 11367. Lyle Hysen

Photo by Catherine Ceresole

THREE STOOGES'
CARTOON
New York

Here we are in N.Y.C., land of diversity. What diversity?, you ask. Well, here in the N.Y. scene we have many different kinds of people and many differing opinions and beliefs. Over the past year or so the scene here has fallen apart. It wasn't that great to start with, but now it's ridiculous. The scene now can basically be broken down into 2 major groups: skinheads and peace punks. The skinheads (as probably everyone knows by now) are ones that have very violent and fascist attitudes. The "peace punx" (notice the quotation marks) can be described as people who "preach" peace but do nothing to achieve it. Punk is dead in N.Y., whereas a conspiracy of "fun", fashion, and apathy has killed it. The "peace punx" here are more concerned with their costumes than anything else. Superficial beauty is the most important subject among them. Drug abuse is also very popular among "peace punx" and skinheads. Drug abuse is not taken seriously by many people. People beg for money just to spend their last dime on a quart of beer. Sniffing glue is very popular among the skinheads. To some people, it's an indication of how "hard" you are. Drug abuse is also a leading factor in the apathy of this city. Everyone just sits around and gets drunk, stoned, or whatever, so as not to face a boring, harsh reality. Apathy kills in this society, be it political or apolitical apathy. Drug abuse and apathy lead to violence (which we've got a lot of here these days). Violence takes many forms, eg the obnoxious drunk, etc., which can be described as mindless violence. Also, there's the planned violence, such as the beating of homosexuals or the recent conflict with the Puerto Ricans. When will the people of New York wake up and smell the shit! When will they take into account the situation they are in! Why must superficial beauty, conformity, costumes, and violence reign supreme in a subculture where individuality is supposed to be desired?


①
HEY, MAN. ITZ IMAN SHITTA, YU KNO. JAHMAN LUB NEWYORK. BUT, LISTEN, ITZ GETTIN BAD, YU KNO! DEM PUNKS GETTIN DRUNK ON ST. MARKS OLE DA TIME, TALKIN' BOUT PEACE & LUB, BUT DEM NO DO NOTHING.
②
YOU THINK I'M DRUNK! YA SHOULD SEE PUNKS + SKINS TAKING OVER MY TURF! THEY'RE COMPETING ON BEGGIN' FOR MONEY ON THE STREET! SHIT! DON'T LIKE THEM. MUTHA FUCKERS! HY DON'T THEY ENLIST + DIE!
THREE STOOGES' GUIDE
"PEACE PUNK"
LONGER THE "COOLER." (GBH RIPOFF)
MILLIONS OF BRACELETS
Peace SIGN
BLACK, a must
1976 Revival Bondage Pant$
WERDER THE BETTER.
EVERYONE WEARS "CRASS" OR Ⓐ SIGN.
IF NOT, YOU SUCK.
New expensive leather boots (Vegetarians, Right)
"SKINHEAD"
PATRIOTIC, BUT DON'T ENLIST...
HAIR FELL OFF
TATOOS
PATRIOTIC PRIDE
USA
THICK ARMS
READY TO STRIKE
BLEECHED JEANS OR MARINE PANTS
SAME HERE
WALK LIKE THIS
③
ST. MARKS STRIP FRIDAY NIGHT
TWO GROUPS LOVE EACH OTHER, A LOT!
PUNX #2
SKINS #1
ANTI
CRASSHOLE
ASS HOLES
EEP
BEEP
FUCKIN' FAGGOT!
$

To change the subject a little, the club situation here is very grim. Basically, only one club, CBGBs, has regular gigs, on Sundays. These gigs (matinees) feature usually 3 bands for $5. The number of bands are down and the admission is up. Another popular club is Danceteria (the name should speak for itself), a trendy, fashionable rectum of the scene. And now the Rock Hotel is re-opening, so at least there's another place for out-of-town bands to play (if that can be seen as an advantage, because the admission price is outrageous. Personally, the place would be better off closed). Lately, the type of bands that do well in N.Y. are "fun" bands. They don't "preach" politics or try to relate to society; their sole purpose is to try to have "fun" and inflict their ideas of "fun" on others. There aren't any alternative gigs either; nothing worthwhile, that is.

Over the summer we have lost a number of good bands. We can add to that list VIRUS, and perhaps AGNOSTIC FRONT (unconfirmed). A.F.'s album got released anyway, and surprisingly, it has some positive lyrics. John (ex-FRONTLINE, M.O.I.) has now joined CROMAGS on guitar, and Kenny (ex-URBAN WASTE) is now playing with the MOB. There are some new bands, one of whom is DIRECT ACTION (not the Canadian band), who have good music and good political lyrics. They played a couple of weeks ago, and considering they only had 3 rehearsals with a new bass player, did really well. A benefit for the Committee in Solidarity with the People of El Salvador (CISPES) is in the making, and at the end of the month there's going to be a benefit for the Mobilization For Animals. Rat Cage has finally opened a new store (on 9th St, between 2nd & 3rd Aves.) called Secret Spot, which is great since it's practically the only place in N.Y. where you can get good records at low prices, plus all your skateboard needs.

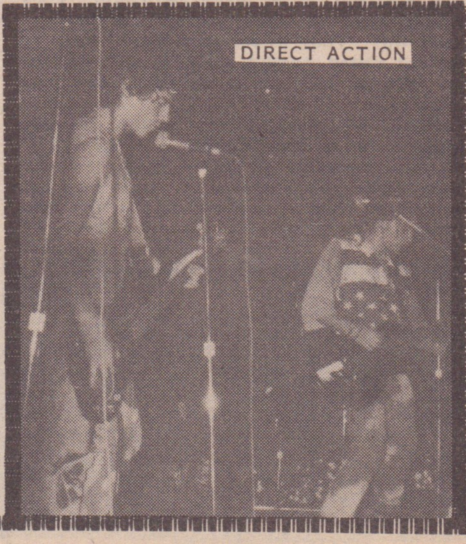
That's about all for now. In closing, I'd like to say that this report was not intended to offend anyone or promote bad feelings. On the contrary, its purpose is to try to improve the situation in which we find ourselves. If anyone has any comments, etc., all correspondence is welcome.

Moe, Larry & Curly/ 25 Van Dam St/
Brooklyn NY 11222.

DIRECT ACTION

Kenny (ex-URBAN WASTE)

PHOTO BY GREG LICHT


DIRECT ACTION

NEW JERSEY

New Jersey- Lenny here with somewhat of an update. We have some interesting fanzines popping up; Hard Times issue #3 out now, is good reading and professionally done, only a 50¢ cover price too. You can write to Hard Times at: P.O. Box 924/ Maywood, N.J. 07607. The new issue of Tips N Tours is out and it's causing a lot of controversy around here; it's full of gossip and written with a poison pen. It's 1 dollar, available at 1453 Pawnee Rd/ No. Brunswick, N.J. 08902. The new Flesh & Bones should be out soon, and also new zine Suck This should be out if Jennifer ever gets her act together. Friends of the Deceased #6 will be out before the holidays with a flexi disc of live ADRENALIN O.D. and BEDLAM.

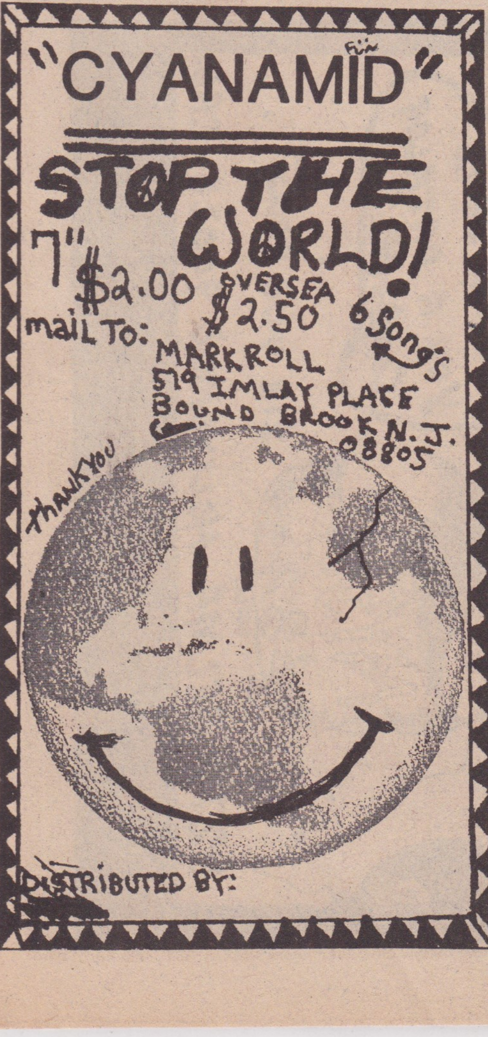
We would like to welcome Matter fanzine to New Jersey, they moved here from Chicago. Their new address is 127 Jane St/ Weehawken, N.J. 07087.

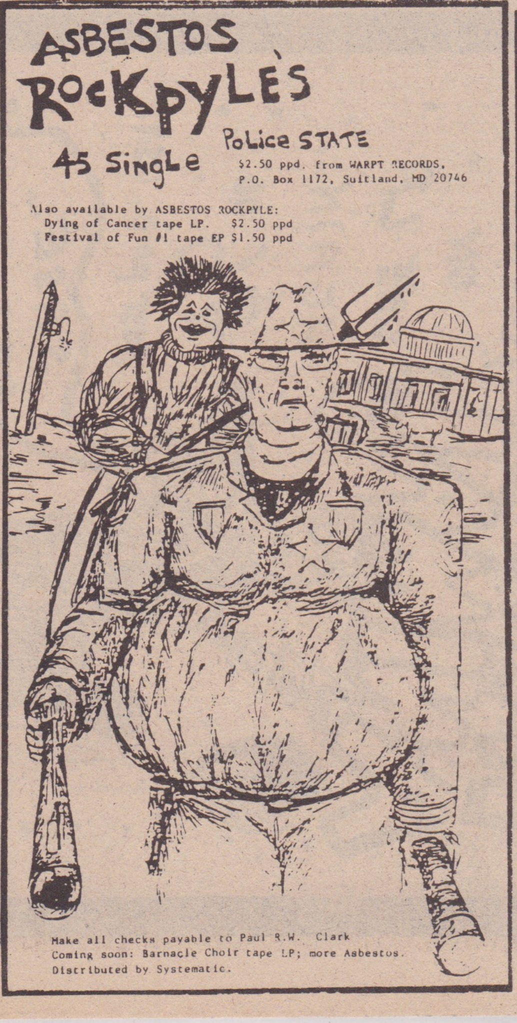
BODIES IN PANIC

On the vinyl front, an L.P. from BODIES IN PANIC, "This Aint Rock n Roll", should be out before the holidays and it's a killer. The CYNAMID 7" is out on their own label and plans have started for the New Jersey Compilation on Buy Our Records. It will feature about 10 bands and should be out by the 1st of the year. On the band-wagon: MY 3 SONS have been doing some really great shows now that they are back in full swing. Their new guitarist, Wally, is just great! CHILDREN IN ADULT JAILS have been receiving critical acclaim around here and should be watched. Same goes for PLEASED YOUTH. PRIAPISM, due to many petty reasons, have called it quits...

Venues- Yes, Jim of BEDLAM and Chris of MY 3 SONS have rented a loft in Brooklyn, N.Y. to put on shows. It's on the 5th floor of a warehouse, so there should be no trouble. This place will be run by the people for the people, and it will be all-ages. Touring bands please call Johnny at 1-(212) 387-5090!! Also, a new hall space will be doing shows in Rahway, N.J. It's all-ages and the first show with 7SECONDS, PLEASED YOUTH and FUTILE EFFORT went great!! Bands can call Paul at 1-(201) 247-7674. Well, gang, that's about it for now, feel free to drop us a line anytime. Until then, Lenny Sblendorio/ P.O. Box 363/ Vauxhall, N.J. 07088

STETZ

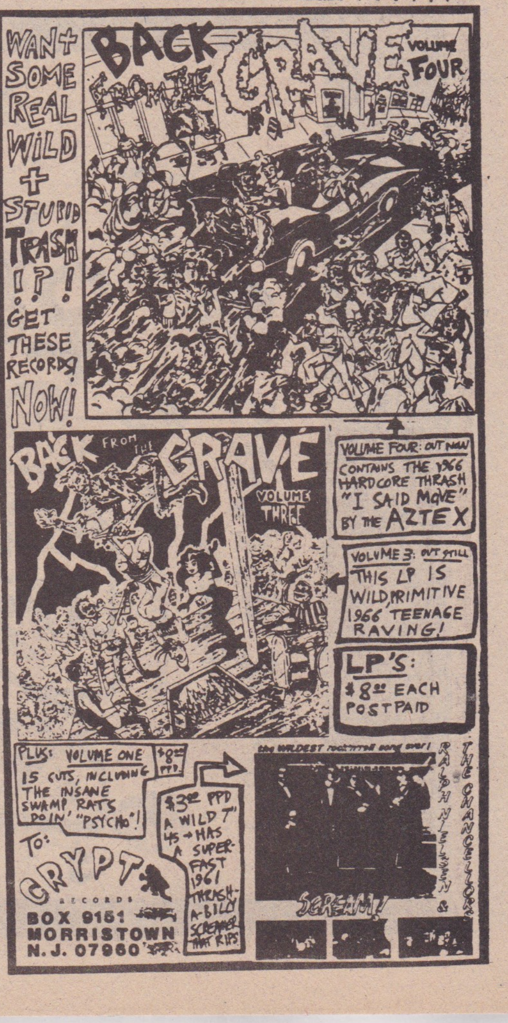

"CYANAMID"
STOP THE WORLD!
7"
$2.00
OVERSEA $2.50
6 Song's
mail To:
MARKROLL
519 IMLAY PLACE
BOUND BROOK N.J.
08805
thankyou
DISTRIBUTED BY:


ASBESTOS ROCKPYLE'S
45 Single
Police STATE

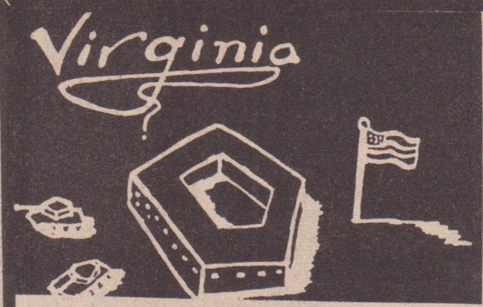
$2.50 ppd. from WARPT RECORDS,
P.O. Box 1172, Suitland, MD 20746

Also available by ASBESTOS ROCKPYLE:
Dying of Cancer tape LP. $2.50 ppd
Festival of Fun #1 tape EP $1.50 ppd

Make all checks payable to Paul R.W. Clark
Coming soon: Barnacle Choir tape LP; more Asbestos.
Distributed by Systematic.


WANT SOME REAL WILD + STUPID TRASH !?! GET THESE RECORDS NOW!
BACK FROM THE GRAVE VOLUME FOUR
BACK FROM THE GRAVE VOLUME THREE
VOLUME FOUR: OUT NOW CONTAINS THE 1966 HARDCORE THRASH "I SAID MOVE" BY THE AZTEX
VOLUME 3: OUT STILL THIS LP IS WILD, PRIMITIVE 1966 TEENAGE RAVING!
LP'S: $8.00 EACH POSTPAID
PLUS: VOLUME ONE $8.00 PPD. 15 CUTS, INCLUDING THE INSANE SWAMP RATS DOIN' "PSYCHO"!
$3.00 PPD A WILD 7" 45 → HAS A SUPER-FAST 1961 THRASH-A-BILLY SCREAMER THAT RIPS.
the WILDEST rock'n'roll song ever!
RALPH NIELSEN & THE CHANCELLORS
SCREAM!
TO: CRYPT RECORDS
BOX 9151
MORRISTOWN
N.J. 07960

Virginia



CHARLOTTESVILLE-Another hot and humid day, (We have lots of 'em) Nice day to sit in the basement, smoke cigarettes and drink kool aid. I'm filling in for John Beers (He's upstairs engulfed in Math homework). I've never done this, so please be gentle.

Charlottesville is a town of approx. 39,000 folks, 16,500 of whom are students of the university of Virginia (Wahoo wha! Let's have a beer) most of them don't care to go to shows by underground bands, but of course the turnout for the Ramones (At $7.50 a head) was over 500 there is hope, we are getting more people at shows, (especially younger people) new bands have formed, and the U.V.A. Dean's teenage daughter has opened an alternative record shop, Rat Records.

There are about twenty bands in Charlottesville, about half a dozen do predominantly originals. THE LANDLORDS are one of the best hardcore bands I've heard. They deal with important subjects with a great deal of intelligent humor, and have strong songwriting. Musically interpolating a touch of metal into otherwise unrestraining clean hardcore, practising every day, and eating all their vegetables are the hallmarks of their ultramegametalthrashcore..

LANDLORDS

Photo by Mike Buck

RUDE BUDDHA are a rather esoteric lot. Indescribable musically, they are energetic, polyrhythmic, very strange, very dancable, and if anyone here will "make it" it will be them. They're popular with the Wahoos (UVA students) and play out more then anyone.

I'm in a band called BABY OPAQUE. We play Death-dirge pop with too many time changes. We've recorded a 5 song E.P. at Inner ear which will be out mid October. We will be touring the northeast in mid December. (The freeze yer ass off tour) THE LANDLORDS may come with us. They have recorded thirty minutes of music; it should be out soon.

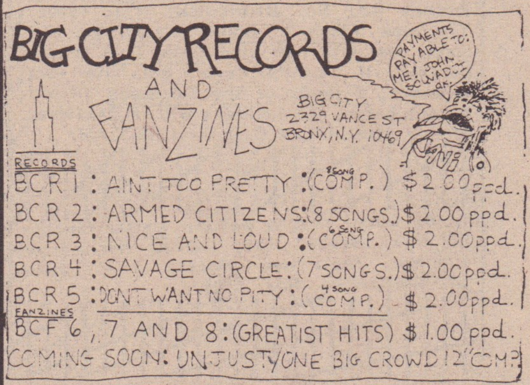
BABY OPAQUE

98 COLOURS have under gone some personel changes and are playing out again. They play psychedelic/garage.

Muldowney's Pub is still having shows, and we have a new place, a hardrock club called Trax. There are about two hardcore shows a month, with alot of other interesting stuff in between. Recent out of town bands include: BLOOD ON THE SADDLE, WHITE CROSS, GREEN ON RED, THE LONG RYDERS, SCREAM, SEX ON T.V., 9353, and GRAND FUNK RAILROAD . Upcoming shows hopefully include the MEAT PUPPETS and HALF JAPANESE.

THE BLOODY CROTCHES broke up, (Lackey Die's bass player quit and they are looking for another) and there is a new hardcore band, THE BEEF PEOPLE who will be making their debut soon.

Any band interested in playing here or having us play in your town should contact myself or John Beers at (804) 971-3004. (Please call at reasonable hours) or write c/o Trout Manor 1408 Baker St., Charlottesville, Va. 22903. Thanks, Ken!

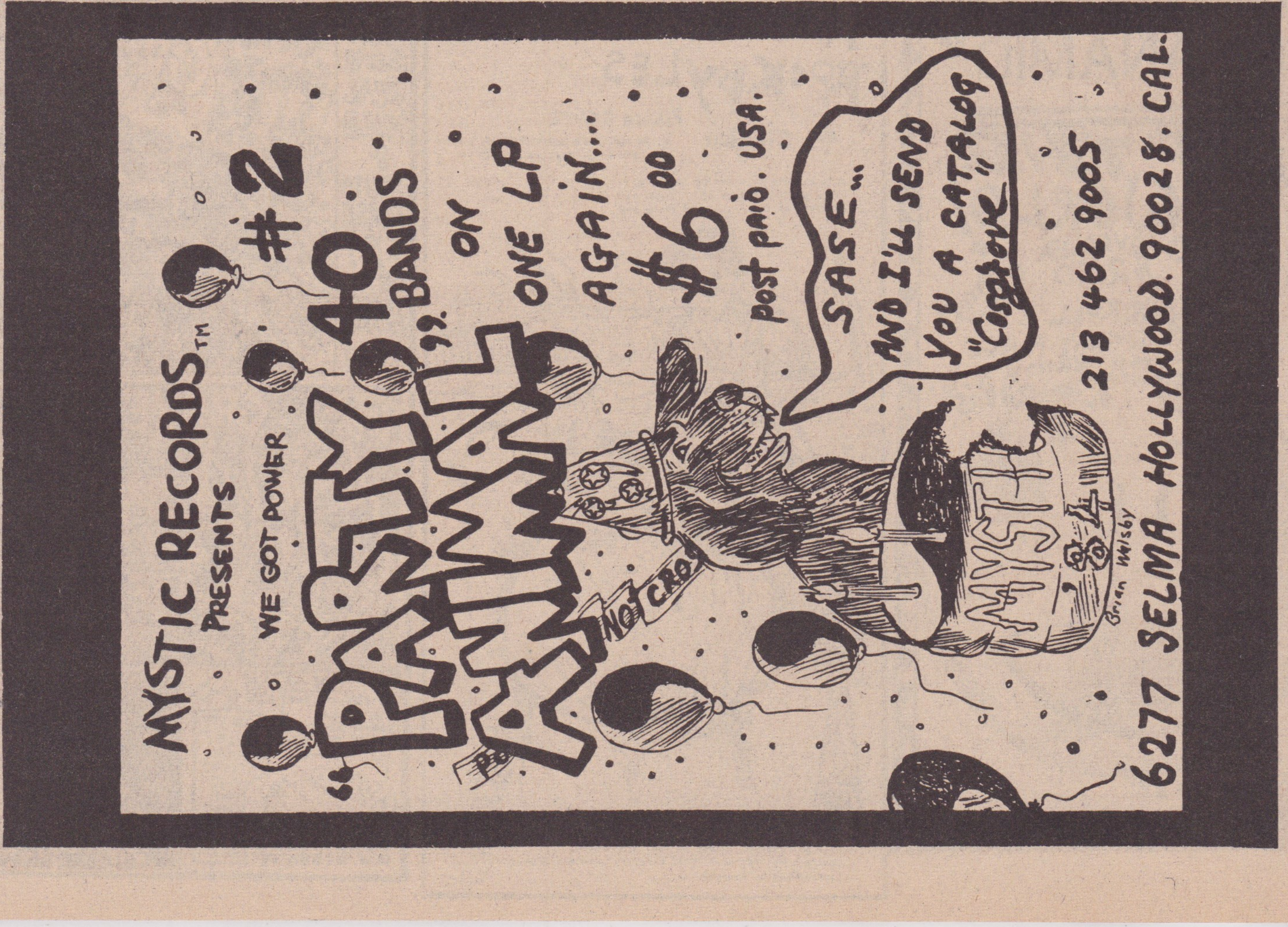


BIG CITY RECORDS AND FANZINES

BIG CITY
2329 VANCE ST
BRONX, N.Y. 10469

PAYMENTS PAYABLE TO: ME! JOHN SCWADOY OK.

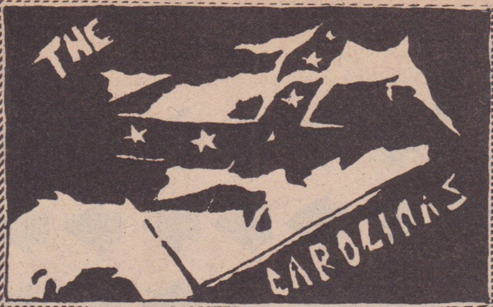
RECORDS
BCR 1 : AINT TOO PRETTY :(8 SONG COMP.) $2.00 ppd.
BCR 2 : ARMED CITIZENS:(8 SONGS.) $2.00 ppd.
BCR 3 : NICE AND LOUD :(6 SONG COMP.) $2.00 ppd.
BCR 4 : SAVAGE CIRCLE:(7 SONGS.) $2.00 ppd.
BCR 5 : DONT WANT NO PITY :(4 SONG COMP.) $2.00 ppd.
FANZINES
BCF 6, 7 AND 8:(GREATIST HITS) $1.00 ppd.
COMING SOON: UNJUST/ONE BIG CROWD 12" COMP.



MYSTIC RECORDS TM
PRESENTS
WE GOT POWER
#2
"PARTY ANIMAL"
40 BANDS
ON ONE LP
AGAIN....
$6.00
post paid. USA.

SASE... AND I'LL SEND YOU A CATALOG "Cosgrove"

213 462 9005
6277 SELMA HOLLYWOOD. 90028. CAL.



Mike Dean-Bass, Vocals
Woodroe Samaga- Guitar
Reed Mullin-Lead Drums
Eric-Vocals

C.O.C. was born a "hardcore band", hardcore punk that is. Four amateur non-musicians trying to play as fast as possible and to outrage the large supply of moronic wimp rockers and new wavers that are so abundant in this lame, pathetic college town. (Have you ever thought about human beings being segregated into groups because of what stupid music they like? No? Think about it.)

After a couple of real gigs and a couple of name changes we noticed something lacking. . . . . Power. The bands we admired most: BLACK SABBATH, BLACK FLAG, DISCHARGE, MOTORHEAD, and the BAD BRAINS were heavy and they were tight. We slowed down just enough to get the maximum impact out of each song.

It's been two and a half years since those humble beginnings and things are still pretty humble. It was quite an experience doing an American tour when no one knows who the fuck you are or even how to say your name. We coped with it pretty well though. Having deep contempt for humanity, we were content to psychologically torture people and damage their hearing.

We're kind of a fusion band, and " in between" band. Half of the bangers probably wouldn't like us because of the way we look, but that goes for half of the punks too. We also get reviews that say "too much metal damage, blah, blah, blah". That bums us out because we are real dedicated, and serious about our views and about having something to say, a reason for playing. They criticize us just for our musical style. But we play aggressive, uncompromising music and if that isn't what punk means then I guess I'm mistaken.

We're very much into some of the recent metal bands like SLAYER and METALLICA, (Even though METALLICA's interviews come off like, "We invented playing fast." It seems like they owe as much to some of the punk/thrash bands as they do to MOTORHEAD, JUDAS, or MAIDEN. However "Ride the Lightning" blows everything off the map.) Another serious band is TROUBLE. The heavy, heavy SABBATH influence/rip-off and Christian vibes make me queasy but fuckin' A, are they ever powerful. Then there is BLAST from Santa Cruz, California. A totally skull-spliting band who defy description. When their album comes out, beware. But we'll the leave the record reviews to you, Tim.

We take a certain twisted delight in rubbing people's faces in the many problems they have and ranting about our own misfortunes. (Boo fucking hoo.)

Living in a small-minded part of a small- minded word there are those who have ill will to us because of who we are and who they think we are. Among these people are some Raleigh police who so far have: attempted to frame Reed for several robberies; successfully framed me for shoplifting by planting a bag of candy on me and telling a few lies (My word against a cops. Who would your average judge believe?); broken up our performance at a disgusting farce Battle of the Bands competition. When our friends began dancing, banging and diving off the stage they turned of the power. Before I knew it, they had arrested Woody, and Eric was being pulled off stage by no less than five pigs. And was soon to have three counts of assaulting a law enforcement officer and one count of asssault for throwing the dick-head stage manager off his stage to be pounced upon by the angry crowd. It was thrash valley. This is just life in the police state I guess. It's too bad for them we're not into drugs or we'd have been locked up months ago.

CORROSION
OF CONFORMITY

Now I suppose some of you magazine readers out there in punk rock magazine land have heard Eye For an Eye. We don't exactly apologize for it but we don't stand behind it 200% either. The record just couldn't reproduce the thunderous mayhem and screeching feedback barrage of an in-person performance.

The stuff we just recorded is a different story. Some of it is may be destined for Metal Massacre VI or Pushead's new compilation. The rest will be a 12" released after Christmas. We finally got something we're proud of. (Wicked furious I do say).

Well, this is enough self hype. If we're playing in your neighborhood come see us. I've got to go, my head is full of garbage, not drugs but other people's twisted lies and bullshit and problems and a DURAN DURAN song and the voice of authority and VENOM and telephones echoing around up there. I need to warm up the Ampeg and drive it all out, fuckin' purge my soul. For Records, T-Shirts, Stickers or any other info write: Corrosion of Conformity/ No Core Records/ P.O. Box 5091/ Raleigh, NC 27607/ (919) 833-3334.Amen.

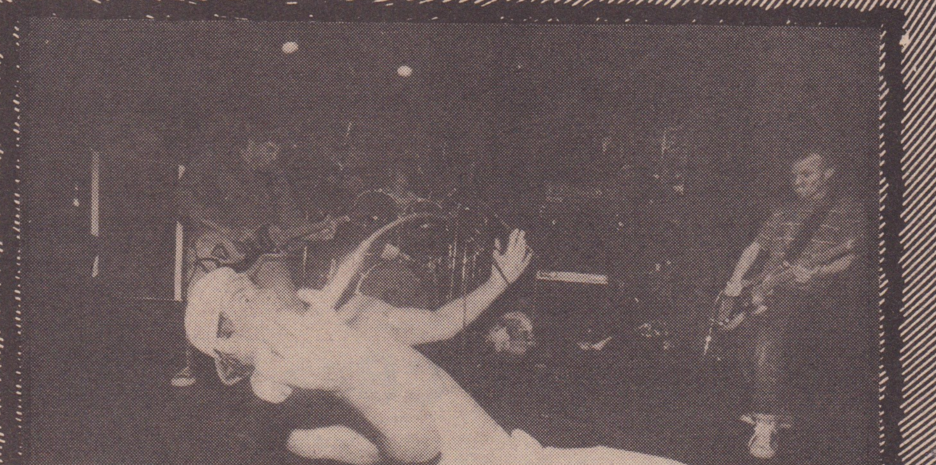


Photo by Marti

JAPAN

by hannah

STALIN

(since 1980)

Michiro (voc) 33 years old
Jun (drm) 24 years old
Ono (gtr) 21 years old
Hiro (bass) 32 years old

In an effort to familiarize the readers of MRR with various attitudes of the Japanese underground, I've compiled four different bands whose gigs I've recently attended. Many thanks and Gambate Kudasai! to John Shimazaki who helped formulate questions and translate for those interviews he was present for.

I chose the following bands on the basis that they all have different approaches to their music, audience and appearance. Before even meeting them personally, one can note more tuneful esoteric messages conveyed by the STAR CLUB; the white-masked, adventurous, fun, nearly clownish WILLARD; the sarcastic, fast, more socio-political oriented LIPCREAM; and the STALIN's distance from the not-yet commercialized and youth-operated scene.

STAR CLUB

(formed '77)

Hikage (voc) 25 years old
Kyoji (bass) 21 years old
Lou (gtr) 21 years old
No Fun Pig (drm) 21 years old

WILLARD

(1year, 7 months)

Jun (voc) 20 years old
Klan (bass) 20 years old
You (gtr) 20 years old
Kyoya (drm) 22 years old

LIPCREAM

(approx ½ year)

Jha Jha (voc) 17 years old
Naoki (gtr) 18 years old
Minoru (bass) 16 years old
Marui (drm) 17

1)MUSICAL/IDEALISTIC INFLUENCES?
STAR CLUB: idealistically, John Lennon. I listened to the N.Y. DOLLS, P.I.L., and KOBASHI OSAMI (Japanese vocalist), and they influence our music.
WILLARD: Yukio Mishima and Oe Kenzabro (two rather pessimistic/profound Japanese authors) have been great influences on me. CAPTAIN SENSIBLE and the DAMNED, musically, have affected our style.
STALIN: Before becoming involved with punk, folk music and rock'n'roll had the strongest influences on me. e.g., PATTI SMITH and DOORS.
LIPCREAM: Influenced by CRUCIFIX, M.D.C., BAD BRAINS.

2) SONG CONTENT?
STAR CLUB: The message in the lyrics often has to do with inner will and struggle. It's very personal, "from the heart", to describe how strong I can be against or with myself. Also, a common topic in my songs is humanity and its pains.
WILLARD: Personal philosophies based on "yin-yang" or "dark/light" mentality lead our lyrics. Very often they're death-oriented, death seeming to be the result and outcome of life. the original WILLARD line-up were all obsessed with death in a very positive way until the suicide of the original bass player, Kashno, one year ago. Kashno did not want to accept what he thought was the inevitable fate of being a salary man, and he nose-dove from a window of a high-storied building. This ended our thinking of death as a goal, but as a spot

people continually try to reach. When they get there, there is no satisfaction. Personal impressions on fate determine death. This, in some form, is what is expressed in our music, e.g. "Outlaw" is about a criminal who unearths graves.

STALIN: Most of the songs we do are love songs, but the philosophy behind them does not necessarily communicate affection, lust, or infatuation as a most contemporary "typical" love songs do. The songs attempt to represent the sadness and futility in communication because of the uniform ("fascist") ideal of love and the roles assumed of people in love. True communication does not exist in the love relationships of this society.

LIPCREAM: The lyrics describe hostilities between the government and rebellious youth over strict regulations, sex and abuse in modern society. 3) DOES YOUR AUDIENCE UNDERSTAND YOUR MESSAGES? WHAT ABOUT THE YOUTH OF JAPAN BEING REBELLIOUS?

STAR CLUB: 50% of our fans are concerned with the actual ideas, I'd say. The other 50% is more interested in musical abilities of the group and in the fashion of punk.

WILLARD: We don't expect any direct empathy. How people interpret our music is up to them

STALIN: In the Japanese language, there are many double-meanings and homonyms. A song can be understood in an imprecise way because of this, but that's okay. Most people don't completely understand what the true message is.

LIPCREAM: To our audience: Do as you want.

4) WHAT ARE YOUR POLITICAL VIEWS?' WHAT DO YOUTHS IN JAPAN HAVE AS POLITICAL OPINIONS?

STAR CLUB: I'm a liberalist, a humanist, politically. Definitely not an anarchist. I believe in world peace and hope it can become a reality. 30% of the youth of Japan think about politics. Most young people don't, and can't, have definite opinions about the government. I think it's mostly restlessness, frustration, and misunderstanding they feel.

WILLARD: Long ago, politics in Japan were much better. Politics aren't included in our message. Any politics stem from personal politics.

STALIN: Anti-nationalist, anti-government, anti-American. Yes, that means I have slightly anarchistic ideas. Michiro lead a large student demonstration in '69 in which almost all the rebels were killed. Because of events like this, he now believes any extremist action is bad. Today, there is little action in the way of student rebelliousness. The government poses too much of a threat.

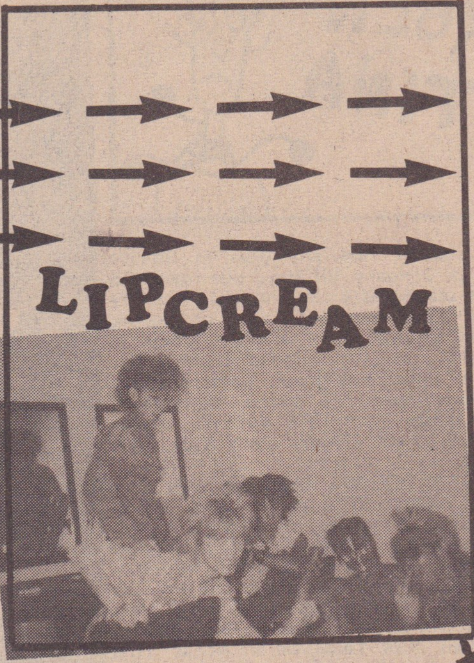
LIPCREAM: The Japanese government is not "for the people". We think they run the country in a disorderly, wild way. There is a large seperation between citizens and government.

5) WHAT ABOUT RELIGION?

STALIN: Nationalism is the religion of Japan.

LIPCREAM: Fuck religion. Only old men in Japan are religious.

6) COMMENT ON FASHION IN RELATION TO PUNK.



STAR CLUB: The look of many bands may be the same, but sounds do vary a great deal. Some bands that aren't labeled as punk are, idealistically, I think. Some bands make very original statements. Critics can be superfluous if the message from the artist is something he believes in. Categorization can be defied.

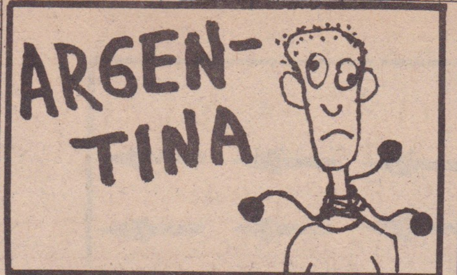
LIPCREAM: I almost think that punk contains some kind of fashion.

7) ARE RULES OF RECORDING BENDING AND BECOMING MORE LAX BECAUSE OF SHOCKING SONGS?

STALIN: The only changes come from private labels, and even this is slow-moving. Our records on major labels only get limited circulation.

The more I converse with people and bands here, the more I'm convinced that most have original, substantial things to say. The above are just a few that are exceptionally musically, as well. As far as fashion and politics combined are concerned, I've seen everything from Jewish stars to Confederate flags to countless CR@SS emblems worn for the sake of the design, almost purely. Most young people really aren't involved with politics here. In a predominantly non-white nation, if a punk shows up with a neon-pink swastika tattooed to his shaven head, I can only assume he's trying to be shocking, fashionable, or both. It's a very flashy crowd. There are no inhibitions about taking a vogue to its utmost limit.

ARGENTINA



We hadn't had any gigs in Buenos Aires from January till May, but then LOS BARAJA played at a clothing shop one day at 1 PM. There was quite a lot of pogoing that held up traffic for a while. Their 18 songs (HC thrash) sounded truly good, and their singer was great. Unfortunately, their demo does not sound that good. (commercialism maybe?). But no sooner than that, their singer, Poco Vida, left the band.

LOS PATETICOS first gig was at a religious college. The punks were sitting like children at school. So no dancing, let alone cigareetes. They play in a classical punk style, have a singer with a pretty rotten voice, and no distortion on the guitar. All was going well until they played a SINIESTRO TOTAL (from Spain) song called "Las Tetas De Mi Novia" (the titties of my girl). I don't need to explain what happened when the "pious ones" heard what they were singing about.

On June 17th we had a very strange gig. Not all the music was great, but the friendship and cooperation that took place on stage was. It was sort of an LOS INSERVIBLES gig, but...Band one was made up of people from LOS INSERVIBLES, SS20, KGB; Band two was of LOS INSERVIBLES, TINTAS NN; Band three was LOS INSERVIBLES themselves; Band four was of 2.1, LOS PILLOS, and a hippie; Band five was of K.G.B., TINTAS NN, 2.1; Band six was LOS PILLOS, LOS INSERVIBLES, and the hippie; Band seven was LOS INSERVIBLES again, only faster and better. And all that was for 3¢ each!

LOS LAXONTES have broken up, but their drummer, Chili, formed a new band called LOS PILLOS, with Luisa (bass) and Pablo (guitar & vocals). Although the singer was overshadowed on July 2 by Chili's potency on drums, and the equipment problems, the final result was pleasing. Chili was playing in a G.B.H. style, but stood for the 12 hardcore songs they did!! They have a 3-track demo, in a post-punk style, with the drummer singing.

Luisa Lane
CHILI
Los Pillos

Pablo Pillo = Guitarra y vocales

On July 28, again at the clothes store, a band with no name played. They consisted of Chili (LOS PILLOS drummer), Mari B (ex- LOS VIOLADORES guitar), Roberto on bass, and Poca Vida (ex-LOS BARAJA singing). There were only 5 punks among the crowd that gathered to see them at noon, but it was really, really great!

August 16 saw LOS BARAJA play with a new singer, at Fire (a discotheque). The $4.70 equivalent is very steep for a gig here. They played omly 5 songs before the owner stopped the show.. People who looked "punk" were not allowed to go in either. The repression continues.

COMANDO SUICIDA

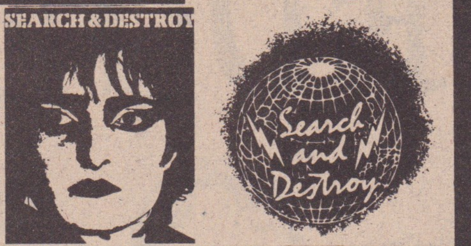
On July 7, LOS REACCIONARIOS first gig was in support of LOS INSERVIBLES. The results of that gig (arrests) were reported on in the last issue of MRR. LOS INSERVIBLES have now broken up.

LOS VIOLADORES have been playing some gigs, both in the provinces and the capitol. They have been changing the kind of music they do, but not changing the social commitment. As Pil Trafa, the singer said to me, "I still think the same as I used to". Anyway, I'm not sure if all of LOS VIOLADORES are really sincere about this. I suggest people ask the band themselves, since, obviously, they would know best about what they're up to.

That's it for now. Maria Schapira

P.S. DIA D are playing only ska. Mari B is now playing in COMANDO SUICIDA. SS20 is a new band, but no gigs yet. LOS PILLOS' address is: Chili Esau/ Cal Diaz 2666 9°A/ Capital Buenos Aires/ Argentina.

SEARCH & DESTROY : The Legend.


SEARCH & DESTROY
Search and Destroy

The original, undiluted magazine that the others copied. We still have a few of the 1977-78 issues left. They contain incendiary interviews and passionate photographs. Corrosive minimalist documentation of the only youth rebellion of the seventies: punk rock; the philosophy and culture, before the mass media takeover and inevitable cloning. (Issues #1, 5 and 10 are only available in the complete set.)

- ☐ **#1**—The first issue, a collector's item. Not available.
- ☐ **#2**—Devo, Clash, Ramones, Iggy, Weirdos, Patti Smith, Vivienne Westwood, Avengers, Dils, etc. $3.50
- ☐ **#3**—Devo, Damned, Patti Smith, Avengers, Tom Verlaine, Beefheart, Blondie, Residents, Alternative TV on Throbbing Gristle, etc. $3.50
- ☐ **#4**—Iggy, Dead Boys, Bobby Death, Jordan & the Ants, Mumps, Metal Urbain, Helen Wheels, Sham 69, Patti Smith. $3.50
- ☐ **#5**—Sex Pistols, Nico, Crisis, Screamers, Suicide, Crime, Talking Heads, Anarchy, Surrealism & New Wave. Not available.
- ☐ **#6**—Throbbing Gristle, Clash, Nico, Talking Heads, Pere Ubu, Nuns, UXA, Negative Trend, Mutants, Sleepers, Buzzcocks. $3.50
- ☐ **#7**—John Waters, Devo, DNA, Cabaret Voltaire, Roky Erickson, Clash, Amos Poe, Offs, Vermilion and more. $3.50
- ☐ **#8**—Mutants, Dils, Cramps, Devo, Siouxsie, Chrome, Pere Ubu, Judy Nylon & Patti Palladin, Flesheaters, Offs, Weirdos, etc. $3.50
- ☐ **#9**—Dead Kennedys, Rockabilly Rebels, X, Winston Tong, David Lynch (Eraserhead), Television, Pere Ubu, DOA, etc. $5
- ☐ **#10**—J.G. Ballard, William S. Burroughs, The Feederz, Plugz, X, Russ Meyer, Steve Jones, Mad Dog, Target, and more. Not available.
- ☐ **#11**—The all photo supplement. Black and White. $5

Add $1.00 to each for overseas air mail.

☐ **SEARCH & DESTROY*: INCOMPLETE SET*:** For **$15** we are offering all the S&Ds EXCEPT Nos. 1, 5, & 10. Overseas air: $30.

☐ **SEARCH & DESTROY*: COMPLETE SET*:** These are **EXTREMELY RARE** (about 13 sets left). A collector's item. $100. Overseas air: $110.

Name

Address

Amount

MAKE YOUR CHECK OUT TO:

RE/SEARCH Publications
20 Romolo St., Apt. B
San Francisco, CA 94133
(415) 362-1465

EXERCISE Your right to VOTE
not for president, for our new name

mark your vote with an	X
VEJTABILS	
MAGGOT SANDWICH	
the BRAINWASHED	
Bornagain Satanists	
DISARRAY	
RAT PACK	
PARIS SPLEEN	
CRUEL JOKE	
K-OX	
SOCIAL REJECTS	

ALL ENTRANTS GET ON OUR JUNKMAIL LIST

of music history

KAOS

1261 E TUNIS
PENSACOLA,
FL. 32503

be a part

R
RADICAL
RECORDS

B.G.K.
Jonestown Aloha!

DICKS
★ ★ ★
PEACE?

CONDEMNED TO DEATH

DIRTY ROTTEN IMBECILES
violent

MULTI DEATH CORPORATIONS

MDC
1984
MILLIONS OF DEAD CHILDREN

Condemned to Death
DIARY
OF
A LOVE MONSTER

OFFENDERS
WE MUST REBEL

REAGAN
YOUTH

(coming soon)

D.R.I.
DIRTY ROTTEN EP

Out by Thanksgiving:

R RADICAL'S
INTERNATIONAL
COMPILATION

PEACE
EACE
NERGY
CTION
OOPERATION
VOLUTION

50 BANDS
FROM ALL
OVER
THE WORLD

AVAILABLE BY MAIL ORDER: 12"-$6 7"-$3 postage included

R RADICAL RECORDS 2440 16th St. #103 San Francisco, Ca. 94103

DISTRIBUTED BY: DUTCH EAST INDIA, JEM, ROUGH TRADE, GREENWORLD, SYSTEMATIC & IMPORTANT

THE EDGE

E.P.

AVAILABLE FOR
2.00, 1ST CLASS
P. PD. FROM

They're also appearing on The Boston compilation LET'S BREED! Available for $6.00 ppd from

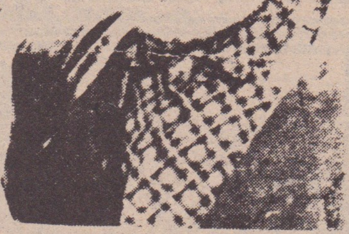
Chuck Warner
P.O. Box 205
Brookline, MA
02146

Smear Records
P.O. BOX 1146
ALLSTON, MA
02134

for Bookings call:
(617) 254-8575

WRITE FOR STICKERS

T-SHIRTS
$5 Post Paid



76%Uncertain

Incas"
Shmegma
Records

12", 16 SONG L.P. **OUT NOW**

DIST BY **SYSTEMATIC** **ROUGH TRADE** **DUTCH EAST INDIA**

Make Checks Payable to:
Mike Hammond
556 Broadway-2nd Floor
Bridgeport, Ct. 06606

$5.00 USA
$7.00 Overseas
$9.00
Overseas (air)
ALL Post Paid

BUY IT YOU SCUMMY DOG!

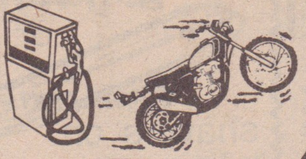
Also

REFLEX FROM PAIN - "Black and White" EP

AVAILABLE FROM SYSTEMATIC

INTERNATIONAL HARDCORE!
DEAD KENNEDYS
B.G.K.
OFFENDERS
CAUSE FOR ALARM
ORGASM

how to tour the USA



This summer B.G.K. from Amsterdam, Holland and CAUSE FOR ALARM from New York did a completely independent tour throughout the US (except for one Golden Voice show in LA). Altogether we did 32 shows in 25 different cities, drove about 11,000 miles, and got to meet a lot of people.

In the course of touring, we found out that there is a growing amount of people interested in European HC (and other foreign HC over the whole earth) in the US. In this article, I will tell about some of the experiences we had seting up this tour and during ther tour, hoping to encourage other bands to do the same. For American bands this article probably won't give much extra information, but for foreign bands it should.

The whole idea of doing a tour in the US started when MDC was over in Europe last winter. We helped them get shows in Europe, and they offered to put out our BGK album in the US on their label, R Radical, and eventually help us get shows if we were interested in an American tour. As it worked out, we were gonna do a small East Coast tour with MDC (which they were gonna set up), and tour the rest of the country on our own. I was gonna set up the rest of the tour with MDC's help, and came to San Francisco 2 months ahead of my band, for that reason. Unfortunately, MDC was not able to go on tour with us since they didn't have a drummer, but a couple of weeks before we were gonna leave, CFA offered to go on tour with us. In that way, we could go do the tour and didn't have to worry about equipment.

Touring the US with an American and a European band worked out real good, although it is possible to do it on your own. I think the only way to set up a tour is via the phone, so the easiest way to tour the US seems to do it with an American band and have them set it up. If you wanna do it yourself, one of you should come ahead to set everything up, but you have to make sure you can use someone's phone.

In San Francisco, MDC helped me get addresses and phone numbers of clubs and promoters. A good way to get those is to contact a band that has just been on tour and to read ads and scene reports in different zines.

Especially for European bands that wanna set up an American tour, here are some things that might help you and things that are different from what we are used to in Europe:

Working papers, visas, etc.: To get into the US you need a visa. You don't need working papers to get a visa, but you take a risk if you travel without them. Not everyone is welcome in "the land of the free": if you don't bring much money with you, you might get refused at the border. But, if you have working papers they don't give you any hassle. There is someone in New York named Maureen Baker (212) 509-2611, who provides working papers for bands in 3 days at $500 per band.

Equipment: For European bands it is not always possible to bring your own equipment. To ship it over is hell of expensive and to rent it for a long period of time will cost you even more. We used CFA's equipment on the whole tour, but most bands who travel without equipment manage to borrow it from other bands. (ADRENALIN OD, for example). If you don't bring any equipment, you should let the promoter know in advance, so that he/she can arrange something else.

C.F.A.

Transportation: There are two possibilities: either rent a car or buy one. If you buy one, you go through a lot of hassle. Before you're allowed to take it on the road, you have to insure and register it. To insure it is real expensive in the US, especially if you're young and if you're not a US citizen. The cheapest way to insure it is to register it under a woman's name (who is over 25 and is a US citizen). Also, to get your car registered, you have to take it to some state-test, which is very strict. So, after buying a car, you might have to put a lot of money into it if it doesn't pass the test or if it breaks down. We drove 11,000 miles on this tour, so the car had to be in good condition.

The other possibility is to rent one. This is also real expensive, but you don't take much of a risk. To rent a car (if you're a foreigner) you need an International Drivers License, and you have to be 21 (even 25, at some rental places). If you want to pay the rent in cash, you're treated with suspicion. They check your income of the last couple of months, your bank account, etc., 'cause the money might be stolen. If you have a credit card, there is no problem, though.

All-ages shows: In most states, people under a certain age (varies in every state), are not allowed into clubs where liquor is sold. So, if you play in a bar, sometimes half of the crowd is stuck outside. There are clubs that do all-ages shows, but you always have to ask for it, 'cause then the clubs have to close their bar during the gig. In some cities you just can't get all-ages shows. In that case it is always real hard to decide whether to do the show or not. First of all, it is not much fun to play if half the crowd can't get in, and second, it is often not financially worth doing the show, because you've got such a small crowd.

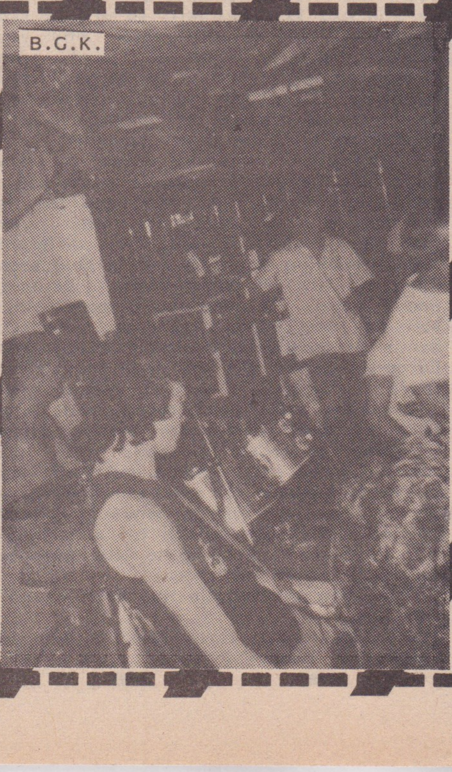
Guarantees, money deals, price at the door: There are two different type of shows: hall shows and shows in clubs. Hall shows are usually set up by people from the scene that work their asses off to get you a show. They rent a hall, put out advertisements, rent a P.A., etc. From the money that comes in at the door, they pay off their expenses and usually give the rest to the bands. Sometimes they take a small percentage for themselves, but most of them don't. Asking these people (promoters) for a guarantee is pretty useless if there is not enough money at the door to pay your guarantee. I don't want the people who did their best to get you a show to pay it out of their own pockets. Plus, if the money isn't there, you're not gonna get your guarantees anyway.

With shows in clubs it is a little bit different. Clubs sell liquor, so they do have some money to pay you a guarantee; it's not sure they will give you one, though. But if they don't wanna give you an all-ages show and you have to travel out of your way, you might ask for a guarantee to make sure you don't lose on it. Clubs usually give the bands a percentage of the door.

Like everything in America, the door prices at shows are real high. At our shows, the prices were $3-5 on the average, which is a normal price for touring bands (except for "big shot" English bands).

Advertisement: To get people to the show is, of course, crucial. For this, you're totally dependent on the club or promoter for advertising. Some of them are kinda lax as far as advertisements go, so be pushy. Make sure the prom/club has some material to work with (a lot of local radio stations play alternative stuff, so send vinyl or demo- tapes, and some art-work for flyers/posters).

P.A.: It's about the same story as for advertisement. Most promoters do their best to find a good PA that's still affordable, but some of them are kinda lax and might forget about it. Also, most of the scenes aren't big enough to support a touring band and a good PA. You have to leave it to the promoter anyway, to make those arrangements, but don't hesitate to ask him/her about it and let him/her know if you need something special (more than


B.G.K.

one mic., for vocals, etc.). And, make arrangements about the time of the soundcheck. Most of the clubs already have a PA- system, and those are usually better than what we're used to in Europe.

Place to sleep: In every scene where we played, there were people willing to put us up for a night or two. We thought that this was a good way to get to know a lot of people and to make some friends. It's better than staying at hotels, which we couldn't afford anyway.

You don't necessarily have to make arrangements for a place to stay in advance, but for both you and the people that put you up, it can be more convenient. You can always try to find a place to stay the night of the show, but if you hit a town early (or even one or two days before the gig), it can be real comfortable if you already have something set up.

* * *

If you read all this, it might seem that it's real hard to set up a US tour. But it's not. It's just a lot of work. If you only spend a couple of hours on the phone every day for one month, it should do it. I don't see any other way to set up a tour than to do it by phone, so if you wanna do it yourself, you have to find someone that will let you use his/her phone. This is gonna cost you a lot of money, like most of the expenses you have to make before you go on tour. You have to figure: $500--working papers; $1100-- car rent (that's what it cost us for the first month); $350--plane tickets P.P. (that's what we paid for roundtrip tickets Brussels-New York); $800--phone calls. That's about your investment before the tour is gonna start. It's a lot of money, of course, but you should be able to make some money back during your tour, if you live cheap.

We broke even on this whole tour, but you shouldn't count on that. Look at it like a vacation and a good way to make some friends. It also helps to take t-shirts and records with you. We made the money for one plane-ticket back from just t-shirt sales. If you just make sure you've got a lot of shows booked, (some thing like one every other night), you should do fine. Don't get frustrated if some shows get cancelled, cause that seems to happen on every tour. It happened to us 5 times, but we still had 32 shows left, so why be sad about it? This is one reason why you should regularly stay in touch with clubs/promoters; a lot of places get closed down by the police, so your show may have to be moved to another place, another date, or get totally cancelled.

Overall, I was impressed by how much help we got from people in the scene before and during this tour, and that is (as far as I am concerned), what punk rock is all about: people from different scenes working together and helping each other out. In 1984, there seems to be more and more international cooperation starting, and there should be. American bands did independent tours in Europe and European bands did the same thing over there. There's some international compilations out (and coming out), and more European bands are touring other European countries. I really hope this positive trend will continue and I will try myself to keep up the good work. We have set up shows for foreign bands in Holland before, and if bands with the same ideas and intentions are going to tour Europe, we would like to help them.

I hope this article has been useful. Good luck.

Wouter/BGK/ PO Box 70397/ 1007 KJ Amsterdam, HOLLAND

Shawn goes to EUROPE

or, shawn's on a trip

Yo Tim,

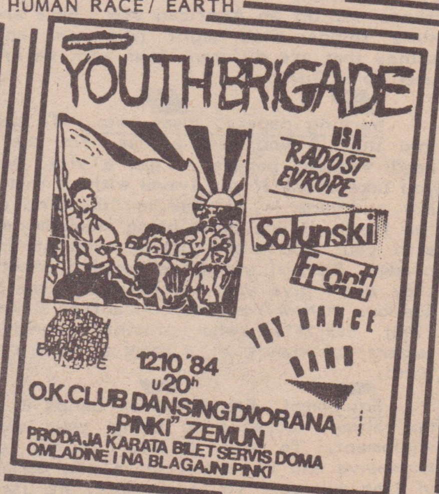
How goes it? Here we are in beautiful Grenoble in the South of France. Our gig here having been cancelled (as were our two gigs in Switzerland on Sat. and Sun.), we have six days off. I have just perused the new issue of MRR which arrived at Bunker Records this morning and it was again quite interesting. So often I have wanted to pick up a pen and respond to various letters and articles but just haven't had the time. Could this actually be a breakthrough? Who knows (Ich weiss nicht!). So far we have played London (not great, because the gig was on Tues., the night we were to fly in. I flew in Mon. and my brothers were to catch an early flight and arrive Tues. morning, but it was too expensive, so we missed the show. The SUBHUMANS were supporting us and still played. I went to the show and there was a good crowd of 250+. We announced that we would play Wed., but most people had left by then and CONFLICT was playing Wed., so only about 75-100 came and it was quite anti-climactic.) We hung out in London 4 days, then on to Amsterdam.

A good gig of 250+ Sat. night, then Venloon Sun., 150+ which was also good. Another 4 days hanging out in Amst'dam then 7 shows in Deutschland of about 200-300 people each, which was pretty fun. More on the tour later. We go to Spain this weekend and have just been watching riots in two cities, San Sebastian and Bilbao, both in the Basque region. (If you don't already know, the Basques want to secede from Spain and France and there are radical terrorists all over the regions.) Earlier this summer, some Spanish fishermen were arrested by the French for fishing in French waters and then the Spanish reciprocated in kind to some French fishermen. This built up tension and then some Spaniards (Basque terrorists) who were hiding out in France were captured by French police and extradited to Spain. This of course started massive riots and French cars and factories in Spain are being blown up. Sounds like fun, eh?! We then go to Italy, where I hear there are riots going on because the Communist Party won the elections and the Allies (America) threatened to kick them out of NATO because they can't have a country in NATO with a communist gov't. I don't know if this is true, someone told me about it in Germany. We'll see. We play 4 or 5 shows in Spain, then 5 or 6 in Italy, 3 in Yugoslavia, 8 in Poland, perhaps 3 or 4 more in Northern Germany (much better than Southern from my experience), then perhaps Denmark and Sweden (Finland looks doubtful), hopefully 1 or 2 more in Amst'dam and then we will probably record a new EP in England and do a week's worth of dates there.

By the end of this tour, we should have played close to 100 shows across the U.S., Canada, the U.K. and Europe. Sounds like fun, huh! Well of course it is, but it is also a lot of work. So to all of those readers complaining about punk becoming boring or meaningless or sedate or violent, tell them from YOUTH BRIGADE - "Get off your ass and do something!!! You were put in this world for what? You don't know, do you? That is the purpose of life, to find meaning, and it is the responsibility (yes, responsibility!!) of every individual to be responsible for oneself but also for all humankind. That is, treat people the way you want them to treat you. (Yes, just like the bible says!) What is punk rock? Music? Fashion? An attitude?!! For me, it is the cry of our generation at what we feel is wrong in the world. And to me, music is the great expression of this cry, but whatever form of expression you use, it is our RESPONSIBILITY to try and change things. It is the responsibility of every generation to challenge the older generation and try to change what they feel is wrong. There are plenty of things that need changing in this world and we all know that. For me, time and time again, the topic of ignorance comes up in interviews. That is the fundamental problem in the world and throughout history and is the dominant subject of my lyrics and my whole life. EDUCATE YOURSELVES, PEOPLE!! I can't emphasize this point enough; in whatever way you can, learn and Try to understand, YOU MUST UNDERSTAND, other people, places, cultures and values. COMMUNICATE!!! Don't judge people by the way they look or where they come from, but what is in their minds. And if you don't like what you hear, try to understand them and try to get them to understand you. DON'T GIVE UP, DON'T COMPLAIN, TRY, TRY, TRY. Because we are the future and it is our responsibility to try. Why? Because if we don't, who will?

Perhaps you feel I'm getting too emotional, but it is necessary. Every time I read MRR I feel this way, but you know I never want to give up. I CAN'T GIVE UP, IT IS MY LIFE. I don't complain, I just act. Of course I get frustrated and discouraged, we all do, but so what. I can't go off and work at some boring, meaningless job. I understand most people can't do what I'm doing, but if you're stuck in some shitty place working some shitty job, take your money and travel. It is the greatest way to educate yourself and will enlighten you beyond your years. I think they should make travel a mandatory part of school or other state supported institutions.

Well I have, as always, many things to talk about and not enough time to go on. More will come sooner or later. I'm sorry I haven't written more in the past and I hope I will be able to do more in the future. I hope you can print this and I hope it inspires people. If it makes you think, it's worth writing it. Shawn Stern/ YOUTH BRIGADE/ BETTER YOUTH ORGANIZATION/ In the cold, beautiful, and quite boring South of France. (The people are very nice, though.)/ THE HUMAN RACE/ EARTH


YOUTH BRIGADE
USA
RADOST EVROPE
Solunski Front
TOY DANCE BAND
12.10.'84
u 20h
O.K. CLUB DANSING DVORANA
„PINKI" ZEMUN
PRODAJA KARATA BILET SERVIS DOMA OMLADINE I NA BLAGAJNI PINKI

ICELAND

Somewhere in the Atlantic Ocean lies a rather small island called Iceland. Only about 250,000 people live here, and the capital city and its suburbs constitute halt of that number. In 1977, the STRANGLERS played here, and the first local punk group, FRAEBBBLARNIR, started. That concert was a big success, as 2% (4500) people came to see them. By 1980, there was finally a punk explosion. A group called UTANGARDSMENN (Outsiders) played with the CLASH. Other young groups included PEYR and PURRKUR PILLNIKK, followed by TAUGADEILDIN, JONEE JONEE, F8, STIFGRIM, VONBRIGOI and Q4U. Many people were talking about a -generational division, where the young groups would kill off the old and boring groups. The climax of that wave was a film called" Rock in Reykjavik", which included 20 bands. But then the wave ebbed, groups ceased to play, and many people lost interest.

Now the scene is bad. Part of the reason is that gigs are very limited. There is only one club, Safari, which is open to new bands. But there is a good record store, Gramm Records, who have supported bands, released their records, and organized many gigs, including ones by CRASS, CRUCIFIX, etc. And though the scene is bad, there are several bands that carry on. KUKL is a band with members from PEYR, PURRKUR PILLNIKK, and others. They have an LP out on Crass Records called The Eye, and toured Europe this fall. OXSMA is another band; some art students in a rockabilly band. They actually call their music "killembilly".

Recently, a compilation cassette was released of current (or recently deceased) groups. It's called Rullustiginn, and the bands are: VONBRIGDI (they have 2 records out on Gramm Records), FAN HOUTENS KOKO, HANA, LOJPIPPOS, and SPOJSIPPUS, AST (originally STIFGRIM), SVART HVITUR DRAUMUR, JOI A HAKANUM, SLAGVERKUR, HAVEGUR 1, and SPILLIKOTTUR. It's available for $5 from: Erdanumusik/ Alfholsvegur 30A/ 200 Kopavogur/ Iceland. Also, if you want more info, please write to me at that address. I think that's enough for now. Thanks. Gunni.

FRÆBBBLARNIR

SJÁLFSFRÓUN

PURRKUR PILLNIKK

Kukl í Safari á morgun

VONBRIGÐI

BODIES

THE

FINAL COUNTDOWN

(with host Adam Bomb)

IS THE ONLY CURRENT HARDCORE RADIO SHOW HEARD IN THE LOS ANGELES AREA. IT AIRS EVERY TUESDAY AT MIDNIGHT ON 88.9 FM KXLU. ANY U.S. OR INTERNATIONAL BAND WISHING TO RECIEVE CONSISTENT AIRPLAY SHOULD SEND SAMPLES OF THEIR MATERIAL (RECORDS OR TAPES) TO:

PAT HOED
2223 N. HOBART BLVD.
LOS ANGELES, CA. 90027

CASSETTE COPIES OF PAST RADIO SHOWS ARE AVAILABLE UPON REQUEST.

GERMANY
NATO

Dear MRR,

On Oct 13, a couple of friends and I ventured over the Berlin Wall for a punk concert in the East. We had telephone contact with some people from the East to find out the exact location of the gig. After getting through customs (some of us were searched), we waited to meet our contacts from East Germany. They had to show us where the gig was because they could not tell us over the phone for fear of the police. The concert started late in the afternoon, in an old church. It is held in a church because it is the only place the police cannot go inside. Organized like a workshop with theater, soft drinks, and bands so the church will permit it, there were about 300- 400 people in attendance (the biggest punk concert ever in E. Germany). Punks, skins, and hippies and anyone else who wanted an alternative to the music that is the norm in East Germany, was there, coming from really far away towns. It was the only concert put together for almost a year, so it's no surprise that almost every punk in the country was there.

The punks from the East are definitely not into punk for the fashion, or a group 'to belong to'. It takes a lot of guts and dedication to be a punk in the East. They could be arrested for walking down the street and wearing a badge from a band. It is illegal to wear propaganda that does not support the government. The fine is about $325. These kids are working most of the time, and earn about $240 a month. It's difficult for them to buy records, zines, pictures, t-shirts, etc., or any of the items we use to communicate with. Sometimes the kids from the West can get these things across to them, but it's easy to be refused at the border. When the older people from the East (D.D.R.) reach a certain age, they are allowed to visit the West, ; so, the D.D.R. kids get their grandmothers to buy them things. I was surprised to see kids in bondage pants and SUBHUMANS t-shirts. For a band, it is even more difficult. It's illegal to be in a punk band, this resulting in jail if you are caught playing. When they want to play in public, they must first apply for a license. To get this license, they must perform for government council approval---just to make sure the music is normal and not thought- provoking! For a band to have good sound, they must be rich or work very long and hard. A Marshall cabinet would cost around $1600, and they pay over $400 for the average guitar. The band we talked to, SCHLEIM KEIM, worked and saved for 2 years to buy equipment. Though I hate to say it, the sound wasn't very good, but the emotion and energy put into the music more than made up for this.

The atmosphere of the concert was positive. The bands were definitely not the best live I've ever heard, but these kids were not too 'cool' to show their support. They danced to the music that was danceable. Doing a strange version of the pogo, combined with the'swivel' (S.F. craze of '82), they danced on the stage, in front of the stage, and up the aisles...everywhere! I even saw a couple of guys stagedive! There was not a lot of beer drinking, which is very unusual, as the Germans are brought up on meat, potatoes, and beer. Also unusual was the lack of fighting going on. The skins seemed to get along with the punks pretty good. Just saw one little skirmish, which was quickly stopped. The kids have too much to fight for, to fight against each other. Many of the D.D.R. kids belong to freedom organizations.

The bands that played were OTZE, SPIONE IN CAFE (Spy in the Cafe), SCHONER NEVER GARTEN, SCHLEIM KEIM (Budding Slime) ex-SAUKERLE (Dirty Pig). SAUKERLE did a record with another band for Aggressive Rock Productions of West Germany. The man they were working with, Karl Walterbach, has not been in touch with them or paid them any money since the record was released. The singer/drummer spent 5 months in jail for the recording. But there is nothing the D.D.R. bands can do about it. Now, some of the kids from West Berlin are looking into it for them. I could not send any pictures along with this letter because the kids are very paranoid about having their pictures taken. Once, a reporter took some pictures of punks that had squatted a house in the D.D.R., and their names and photos appeared in an article in a West German newspaper. This resulted in some of the punks spending 11 months in jail.

After seeing so many apathetic punks across the world, it was inspiring to see these kids with so much against them, even risking jail, fighting for their individual freedom. In their hand-drawn t-shirts, without studs or Doc Martens, I found these kids to be the ones that were really 'hard'. Us kids from the West plan to visit them again and bring them fanzines, tapes, or send them through the mail (and hope it's not checked).

Lisa Bat/ c/o Jens Bauer/ Puckler Str. 27/ 1000 Berlin 36/ West Germany

p.s. Thanks to Yvonne and Elia for translations!

Erfurt, betrunkener Jugendlicher in Ost-Berlin: „Das ist die Schuld der Väter"

Hello Everyone. My name is Dave and I play guitar in the DEFORMED, and I thought I would write about the scene in my home county. There are quite a lot of places to play, and gigs are usually sorted out by punks themselves, mainly in pubs, youth clubs, etc. We've just started a venue with gigs coming up by SUBHUMANS, INSANE, DISORDER, BROKEN BONES, and lots more local groups. Speaking of which:

DEFORMED have been going 4½ years and play a morbid/death punk sound with a heavy beat. We have 2 studio demos and a track on Bullshit Detector #2. DIRECT ATTACK are more of a metal/punk band, and have a demo out. Great band. ABORTED do '77 style music crossing over into rock'n'roll type stuff. They have a track on Demolition Blues on Insane Records. The INSANE you probably already know about, as these lads have 4 EPs out. It's thrash punk, and they are very well-known in the U.K. SYSTEM were anarcho- punks, but sadly split up. WAR TOYS are ex-SYSTEM, and are quite a good band, but don't do 'live' gigs for some reason. MASS OF BLACK are punk to dance to, '77 style. NO BRAIN CELLS are total speed thrash, with songs lasting no more than 30 seconds. A crazy band to see live.

We at DEFORMED also run Fight Back zine and Deformed Tapes, which sell at $3 from the U.S.A. cos of extra postage. We have three volumes out, with the likes of TERVEET KADET, SEATS OF PISS, ABORTED, N.B.C., KAAOS, ENOLA GAY, DEFORMED, and more...each with covers/info sheets. Our address is: 41 Maple Ave/ Lowton, Lancs/ England.

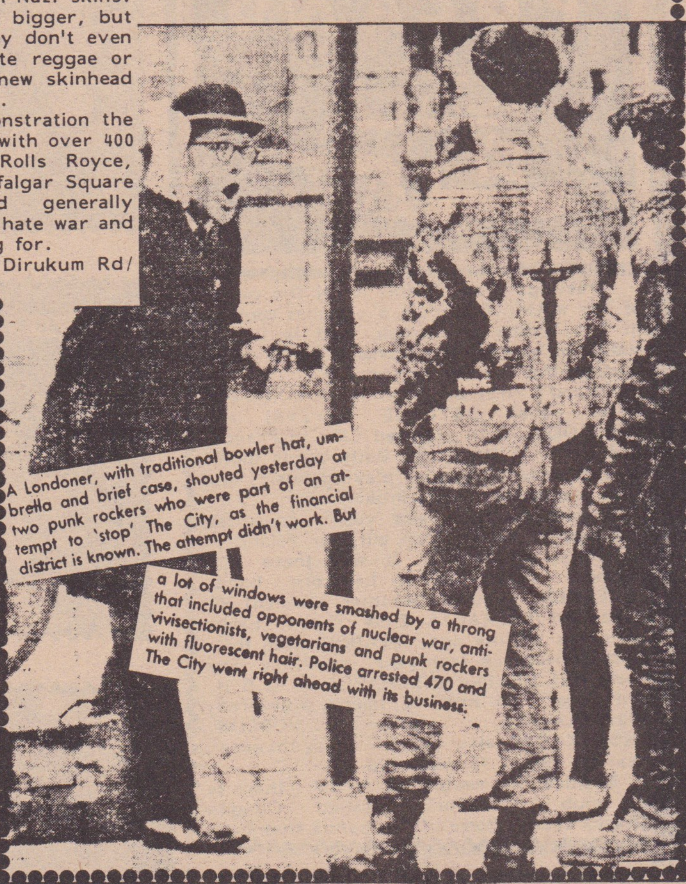
Photo by Kim Mullan

You Punks

LONDON-What the .fuck. Did you guys forget about us? Did we forget about us? New bands popping up, playing when possible. Some are very American-hardcore influenced (even though we started it). Bands like JUSTIFIED SIN, GLOBAL DOOM, TYPE A, and KILL DAD are gigging around. And a couple of more zany ones, DWARF RESISTENCE (who do a song called "Fart Attack" in response to HEART ATTACK's "English Cunts"), LIFE COOKIES, and my band, GRANNY'S CROTCH (the fastest Brit band, and we try to emphasize and practice good British humor). Oh we still got the old farts droning around: U.K. SUBS, G.B.H., CRASS, but us young bloods are taking over. We still have violence bullshit at shows between Nazi skins and punx, or Nazi punx and punx and non-Nazi skins. It's bullshit! Their boots get bigger, but their brains get smaller. They don't even like hardcore. They like white reggae or heavy metal. And there's a new skinhead disco dance called "the stomp".

There was a killer demonstration the other day, "Stop The City", with over 400 people arrested. Bashed a Rolls Royce, trashed a bank, dyed a Trafalgar Square fountain red, and acted generally obnoxious for the day. We all hate war and there's no reason worth killing for.

Jake "Cornhead" Dexter/ 65 Dirukum Rd/
London WC1/ England.



A Londoner, with traditional bowler hat, umbrella and brief case, shouted yesterday at two punk rockers who were part of an attempt to 'stop' The City, as the financial district is known. The attempt didn't work. But

a lot of windows were smashed by a throng that included opponents of nuclear war, anti-vivisectionists, vegetarians and punk rockers with fluorescent hair. Police arrested 470 and The City went right ahead with its business.

CRASS, KENNEDYS & CO DECLARED "OBSCENE" AND UNLAWFUL

CRACKDOWN

THE POLICE last week raided Spectrum Records, a shop owned by record dealer Graham Cheadle, in Northwich, Cheshire and seized quantities of records by such bands as Crass, Dead Kennedys, Icons Of Filth, MDC and Crucifix, following a complaint that said slices of vinyl were of an obscene nature.

"It's all part of a campaign to stem anti-government political activity in what are seen as trouble areas," claimed a spokesperson for Crass, following the dealer's conviction at a Cheshire court, last Thursday. Crass, realising that if the police won the case, it might mean that other retailers would refuse to stock their records, had provided legal aid to assist Cheadle. But to no avail.

The shop owner was found guilty of possessing records deemed obscene, all his stocks of 17 offending titles were seized and he was left to pay trial costs of £100.

Cheadle, bewildered by events, later told *NME*: "Before the case, the magistrates examined the sleeves and lyrics of 19 different records. Then they played parts of each record but complained that they couldn't hear the lyrics. I mean, I thought that under the law, lyrics have to be decipherable in order to be offensive! But they decided to the contrary.

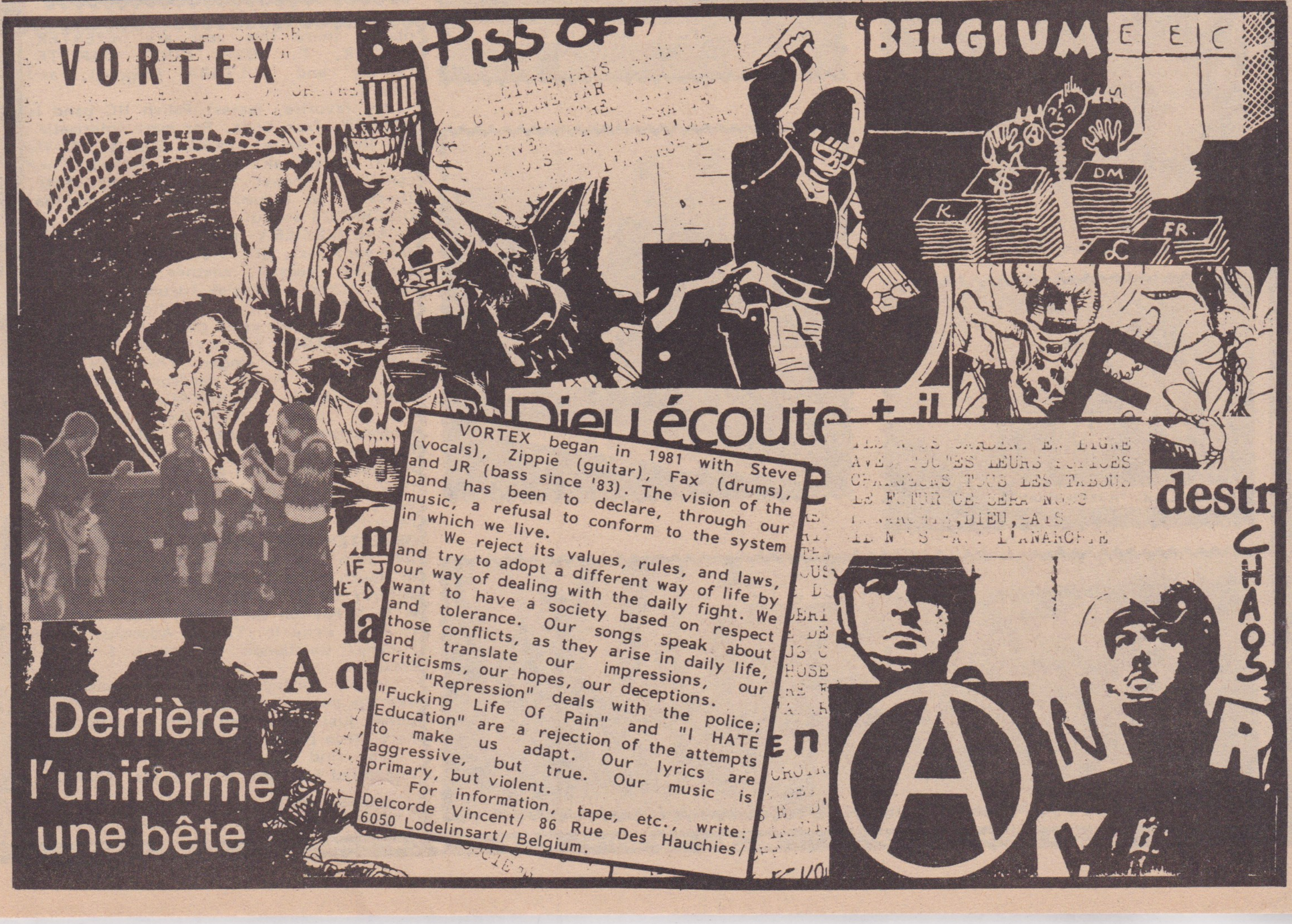
"As a form of defence, we played parts of one Derek and Clive album, the B side of the Alexei Sayle hit, the B side of the new Iron Maiden single and Frankie's 'Relax', arguing that these records were more offensive than anything the police had seized. If these could be sold in any shop, then why should the others be banned?"

He was on a loser, however. The judges found against Cheadle and Crass and delivered their findings, adding that "there is a lowering of standards and feel we should do our best to halt such a fall in standards. It's in young people's interests that we should do so."

Crass maintains that the court had made its mind up even before the case started. "All the magistrates admitted that they couldn't hear the words – they had to read a script! And even then, there was only the odd 'fuck' or two. All our defence fell on deaf ears. They weren't interested in obscenities – it was the exceedingly strong political views expressed that really upset them."

Noticeably it's indie labels that are bearing the brunt of what Crass term 'harrassment'. Majors have, in the main, managed to avoid prosecution by the police over obscenity charges ever since Al Stewart slipped a 'fucking' into his 1969 CBS album 'Love Chronicles'.

Accordingly, Crass are now conferring with Rough Trade and other members of the Cartel and, between them, hope to fight the findings of the Cheadle case, which they view as all-important.



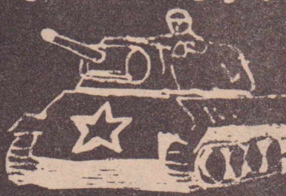
VORTEX began in 1981 with Steve (vocals), Zippie (guitar), Fax (drums), and JR (bass since '83). The vision of the band has been to declare, through our music, a refusal to conform to the system in which we live.

We reject its values, rules, and laws, and try to adopt a different way of life by our way of dealing with the daily fight. We want to have a society based on respect and tolerance. Our songs speak about those conflicts, as they arise in daily life, and translate our impressions, our criticisms, our hopes, our deceptions.

"Repression" deals with the police; "Fucking Life Of Pain" and "I HATE Education" are a rejection of the attempts to make us adapt. Our lyrics are aggressive, but true. Our music is primary, but violent.

For information, tape, etc., write:
Delcorde Vincent/ 86 Rue Des Hauchies/
6050 Lodelinsart/ Belgium.

POLAND



Greetings from Poland to all the punks of the world! Poland is a socialist country in the middle of Europe, and is in the middle of a really big economic crisis which touches the average person.

Poland's first punk bands were KRYZYS (later called BRYGADE KRYZYS) and DEADLOCK. Both released LP's in France, and B.K. in the U.K. Both bands didn't limit themselves to just playing music, and both bands have since broken up.

Nowadays, there are yearly organized meetings of punks from all over Poland in the city of Jarocin. It was there that Poland's best known hardcore band, DEZERTER, debuted. Another excellent HC band, REJESTRACJA from Torun, broke up a few months ago. ABADON made their first appearance last year, and they play very fast HC like DISCHARGE or G.B.H. This year two new HC bands premiered: SIEKIERA/AXE and MOSCOW. PROWOKACJA also played. They have an average age of 18-years old.

Besides the meeting at Jarocin, there is a club in Torun called Odnowa (Restoration). Some of the bands that have played there this year are DEZERTER, DEUTER, T. LOVE, CULT, VARIETE ISRAEL and KULTURA (reggae), and others.

My favorite, fastest Polish HC band is MOSCOW, from Lodz. For more information on them, write: Pawet Gumola/ 91-473 Lodz/ Julianowska 1 M. 70/ Poland. They consist of Pawet (guitar, vocal), Pete (bass), Tom (drums). They too have that DISCHARGE sound.

AXE/SIEKIERA play Polish oi music, and very fast, like the EXPLOITED. They are Tom (vocals), another Tom (guitar), Darek (bass), Krzysiek (drums).

DEUTER are an excellent hardcore band, who are very political with social texts. ABADON too have excellent lyrics and have a new singer. They play very fast! Other Polish hardcore bands are XENNA, W.C., PROWOKACJA, etc., who are all good, but I don't have much information on them at the moment. Because there are no independent labels, we must rely on the government label, and they don't like punks and skins. Until this year, they hadn't released any HC records. But they finally did put out DEZERTER's EP, and I've heard that they will soon put out an LP by them. To get in touch with DEZERTER, write: Robert Matera/ 01-532 Warszawa/ ul. Skazancow 25 m 1/ X Pawilon skr. 106/ Poland. To write to AXE, write to: Tomasz Adamski/ 24-100 Putawy/ Batalionow Chlopskich 1 m. 26/ Poland.

In my fuckin' country, the police and average people hate the punks. They think punks just fight, and that's it! Fools! But here, true punks aren't violent.

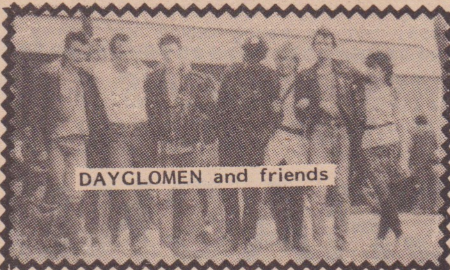
To find out more, or if you'r interested in tapes, write to me. Thanks.

Elizabeth Chodorowska
43-300 Bielsko-Biała
ul.Sobieskiego 198/1
POLAND

SIEKIERA/AXE in Wroclaw

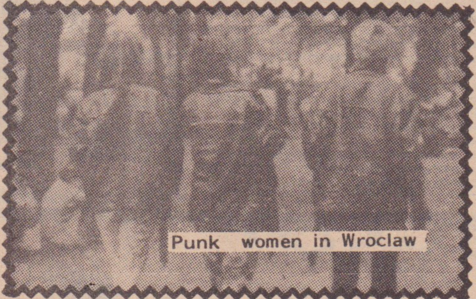
VARIETE at Club Restoration

DEUTER



DAYGLOMEN and friends

Punks in Wroclaw



Punk women in Wroclaw

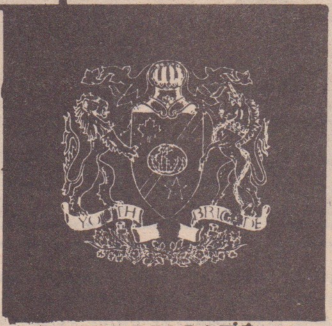
Punks in Wroclaw

Inside Club "Restoration"

Your correspondent and husband

Punks in Torun

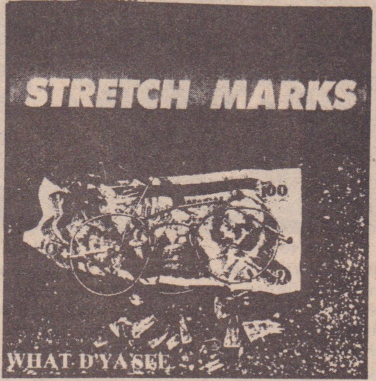
BETTER YOUTH ORGANIZATION PRESENTS . . .



YOUTH BRIGADE 7"
WHAT PRICE? (BYO 006)
($2.50)

UNWANTED
SHATTERED SILENCE

UNWANTED LP
SHATTERED SILENCE (BYO 008)



STRETCH MARKS L.P.
WHAT D'YA SEE (BYO 007)

7 SECONDS THE CREW (BYO 005)

ALSO:
- ☐ SOMEONE GOT THEIR HEAD KICKED IN
  18 Song Compilation LP (BYO 001)
- ☐ YOUTH BRIGADE
  Sound & Fury LP (BYO 002R)
- ☐ AGRESSION
  Don't Be Mistaken LP (BYO 003)

T-SHIRTS
- ☐ BYO LOGO
- ☐ COMPILATION ALBUM COVER
- ☐ YOUTH BRIGADE LOGO

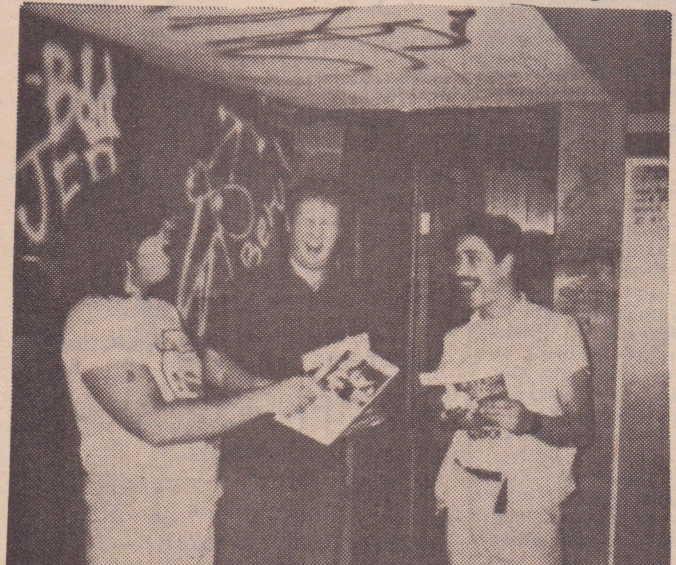
$5.00 POSTPAID ($6.00 OVERSEAS)
$1.00 EXTRA FOR 1 WEEK DELIVERY
BETTER YOUTH ORGANIZATION

P.O. BOX 67A64
LOS ANGELES, CA 90067

BETTER YOUTH ORGANIZATION PRESENTS
Something To Believe In

SOMETHING TO BELIEVE IN!(BYO 004)
(A NORTH AMERICAN COMPILATION)

Who are these people, and why are they laughing?



Why, it's none other than HUSKER DU!, and they're ecstatic over the arrival of the latest issue of HARD TIMES magazine.

HARD TIMES magazine

Comprehensive interviews and reviews. Insightful editorials and fiction. Excellent photographic reproduction on 8 1/2 X 11 GLOSSY paper. Says READERS DIGEST, "A must for all hip people."

AUGUST-*Interviews with SAMHAIN, HUSKER DU, UK SUBS. An eyewitness report from Nicaragua, records and more.(Only a few left.)*

SEPTEMBER-*Interviews with NIHILISTICS, MINUTEMEN, BLACK FLAG. Reviews of SIOUXSIE, BGK, REAGAN YOUTH, CFA, REM & others.*

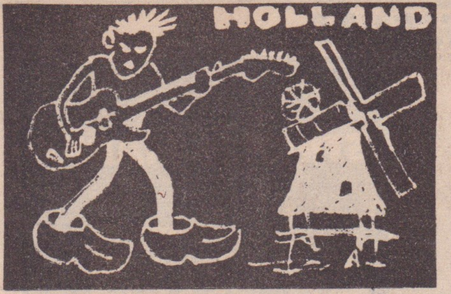
OCTOBER-*Interviews with RAMONES, MEATMEN, HENRY ROLLINS, fiction, editorials, and the debut of BOZO THE PUNK.*

NOVEMBER-*Interviews; SUICIDAL TENDENCIES, BANGLES & ???(We don't plan that far ahead, be serious!)*

$1.00 per issue.Sub rates; $6.00 for 6 mos.
$12.00 for 12 mos.

Send name, adress and check or money order to:

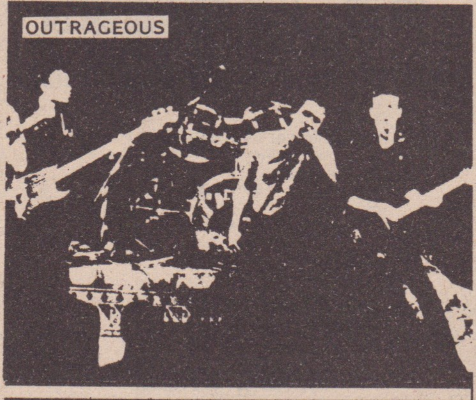
Hard Times Magazine
P.O. BOX 924
Maywood, N.J., 07607



Amsterdam Scene Report. . .Greetings from Sleazopolis. First news is that we found an excellent space for gigs, where everything is being arranged totally independently. This means cheap door prices and beer. YOUTH BRIGADE and TOXIC REASONS have already played here. Hardcore bands interested in playing here could contact Vogelspin (PO 70397, Amsterdam, Holland) for gig info. O.K., on to the vinyl. The NO PIGS E.P. is out now. Somehow reminding me of CAPITOL PUNISHMENT, this promising band delivers fast hardcore. And who said girls couldn't play drums in a thrash band?? Ingrid is fast as shit and manages the band too. Also, she drums for NOG WATT, who are probably the hardest all-girl band in existence. They seem a bit insecure, though, when performing live. OUTRAGEOUS put out an album which contains various styles of punk. There's some thrashers here, but they seem to focus on fast singalong punk. A second album will be recorded soon. Not from Amsterdam, but from Venlo in the south of Holland, comes an intense release by the masters of thrash, PANDEMONIUM. These young dudes burst out with some thundering mother-fucking hot tunes reminding one of GANG GREEN meets DRI. . .on sulphate, so check this baby out. The album, entitled Wir Fahren Gegen Dreck also contains some live tracks, capturing PANDEMONIUM's incredible power and capability of involving the audience totally during their awesome set. Nobody knows what happened to the DEADLOCK/LOCAL DISTRUBANCE 12" E.P. Both bands seem to be undergoing a sort of personality crisis. DEADLOCK play out regularly, improving with every show, while rumors say LOCAL D. might quit. Hopefully they'll get their shit together. Both bands, and also BGK, PANDEMONIUM, WARGASM, and who knows more, will appear on the forthcoming P.E.A.C.E. compilation album on R Radical, along with other European bands. FRITES MODERN seem to be doing pretty good, thanks to the Veel, Vet, Goor en Duur L.P. Live, it must be said, they are at least twice as fast. The official music press, and also various fanzines, keep on talking about CLAW BOYS CLAW, who put out an album. This "underground sensation" plays kinda psychedelic stuff with a BIRTHDAY PARTY edge to it. A mixture of latest hippest muzak styles, so now you know why everybody, except me, likes them. FUNERAL ORATION released an album entitled Shadowland, delivering punk on one side and new-wave like stuff on the other side.

HIROSHIMA HEROES

From the North of Holland hail DE BOEGIES who put out an album too. This one's called Wij Zijn Zwijn and contains 29 (!) songs nearly all concerning drinking. And believe me, these guys are for real. Party till death. Live, they're pretty funny, emphasizing their hilarious lyrics by using various tools such as telephones, and crosses, and throw sweets into the audience (if they're not too drunk yet). MORZELPRONK is Dolf's band (the person who records most of Holland's hardcore/punk/political music in his homebuilt studio). MORZELPRONK's music is hard to describe; maybe like the BUTTHOLE SURFERS and CAPTAIN BEEFHEART on acid playing their sets at the same time. . .backwards. . .Real weird stuff, but live they aren't boring at all, also using heavy drum rhythms. Get their E.P. if you're into bizarre music. BAGARRE is a group consisting of former AMSTERDAMNED and A4-members. Amazingly, they sound like a perfect mixture of these bands, capturing A4's melodic stuff and AMSTERDAMNED's driving power. Both certainly not hardcore, though. S.C.A., on the other hand, definitely are.


OUTRAGEOUS

FUNERAL ORATION

B.G.K. returned from the United States, culture-shocked, and will be working on new material as well as a Spanish/Italian tour. The Jonestown/Aloha LP should be available in the States, while R Radical will release the 7" EP in a while too. Another compilation LP, much in the vein of the Als Je Haar. . series is being planned. NO PIGS, DEADLOCK, NOG WATT, GEPOPEL, INDIREKT, and HIROSHIMA HEROES will probably appear on this one. Most of the records mentioned here, and also loads of other releases, as well as tapes, badges and fanzines could be obtained from KOEKRANT/DE KONKURRENT, Albert Cuypstraat 100-2, 1072 CX Amsterdam, Holland. Apart from doing an excellent fanzine (the biggest in Holland), these people run a fully non-profit based mail order store, where you also can find independent releases from other countries. Lists are available (an I.R.C. helps out!)

B.G.K.

Other things happening here include a battle between punks (protesting a mafia- type sleazy whorehouse and its violent gangster mentality), and pimps and employees of this place, who attacked the demonstrators armed with baseball bats and iron bars, leaving many people injured and one kid practically dying with a fractured skull. Very sad. Further, there have been massive riots again. And you thought it was just windmills and clogs over here. Gig info: THE A'DAMS FAMILY, PO 70397, Amsterdam, Holland.

-Tony Nitwit.

PLEASE HELP ME I AM BLIND
5p

THE Oi to END ALL Oi's
$6.25
NHW 010
©1984
UX PRODUCTIONS
POSTAGE INCLUDED
IN CANADA ADD .50 PER SHIRT
OVERSEAS ADD 1.50 " "
SPECIFY SIZE: S,M,L,XL
STILL AVAILABLE:
OLYMPIC SHIRT — 6.25
JFK TOUR — 6.25
ARMY-BE ALL YOU CAN BE — 7.75
SEND SASE FOR full list of SHIRTS
MAKE CHECK OR MONEY ORDER OUT TO: NO HELP WANTED
PO BOX 578187
CHICAGO IL 60657

on international tour
TOXIC
REASONS
on international tour
ENGINEER DB AND JAH INSPIRATIONS

..STICK TO YOUR GUNS TOUR .... LEFT S.F. FEBRUARY AND ENDING WHENEVER.... SORRY, BUT WE'RE NOT FEELING OURSELVES LATELY AND OUR LINKS TO CIVILIZATION HAVE BEEN A RARE OCCURANCE SO OUR APOLOGIES TO THOSE WE OWE. WE'VE PLAYED OVER 100 SHOWS SINCE S.F. INCLUDING CANADA AND ALSO EUROPEAN SHOWS IN ENGLAND, BELGIUM, HOLLAND, DENMARK, GERMANY, SWITZERLAND, ITALY AND SCOTLAND WE HAVE SO MANY PEOPLE TO THANK IT WOULD BE FRIGHTENING TO MISS ANY ONE OF YOU.... WE ARE NOW RECORDING NEW SONGS WHICH SHOULD BE OUT WHEN WE TOUR BACK IN THE STATES IN THE NEW YEAR. SEE YOU THEN! FOR BUSINESS OR PLEASURE CONTACT US AT: ROUGH TRADE, 326 SIXTH ST., SAN FRANCISCO, CALIFORNIA. U.S.A. 94103......

NICARAGUA '84: GIVING A FUCK

By Carlos

Have you ever felt thoroughly alone and defeated in your idealism? As though everyone and everything in the world is telling you, "You're young, you'll grow out of it. I was like that when I was your age." Or, "Quit wasting your time with that dumb politics stuff. You're just one person, you can't possibly have an effect on the world." And even though in your heart, you know that you're right, there are always those weird days when you actually wonder, "Shit, maybe they are right. Maybe I am just some weirdo with hairbrained ideas. . .wouldn't it be a helluva lot easier to just not give a fuck, and jut try to make lots of money and have a good time?"

Well, don't give up so soon, even though things may seem pretty dismal here in this golden land of Reagan, Barbie Dolls, and apathetic, cynical idiots. Cheer up, there's a lot more to this world than this cultural-political vacuum of Disneyland America. So is it any wonder that amidst this vacuum, those of us who refuse to let go of our dreams often look to the struggles and triumphs of other cultures for strength and inspiration?

I mean, woudn't it be nice for a change to live in a place where you didn't constantly get shit for being idealistic? In fact, a place where one has to make a concerted effort to find youth who are cynical and apathetic?

Now I'm not saying that Nicaragua today is some utopia, far from it. But after a several-week stay, travelling and working there, you can't help feeling at least a little bit that you're living and participating in one of the most bold and noble socio-political experiments in the history of the world.

As you fly into Managua (the capital), the first noticeable landmark you see as you circle the city are the big white block letters FSLN (Sandinista Front for National Liberation), on the side of an old volcano that overlooks the town. You know, like those high school team letters they put on the hills of small towns here in the States. They let you know which party is running the show.

So yes, the Sandinistas run the show, but what exactly does that mean? We hear a lot about Nicaragua in the press these days. Mostly stories focusing around some sleazy business that the CIA is up to, or perhaps some big-wig in the Church or the government, or the right-wing opposition. Stories which at best are classic examples of disinformation, telling only half of the story. Leaving out such vital info like historical background, or how the general populace relates to the issue!

Rarely is it ever mentioned what the Sandinista Revolution has meant to the Nicaraguan peple. Just who are the Sandinistas (FSLN)? How much support do they have among the populace? What types of programs have they initiated? Essentially, what kind of "new society" are they trying to build?

After reading several different points of view on the subject, I've noticed that the Sandinistas have managed to put a burr up the ass of just about every dogmatic group around. Examples: to the conservative right-wingers here in the U.S. they are the evil Marxist-Leninist tyrants and puppets of a Cuban-Soviet campaign to get us all talkin' Rooskie; to the Marxist-Leninist and Communist parties in Nicaragua, the Sandinistas are bourgeois sell-outs to the middle and upper classes, due to their commitment to a "mixed economy."

And of course there are the purely utopian minded anarchists who return from Nicaragua complaining that the "militaristic Sandinistas" have sold out the people's autonomy in order to centralize their own power, and make concessions to the middle and upper classes.

Too often is it overlooked that the Sandinista Revolution embodies a vision that's trying to manifest itself within the cold, hard reality of planet Earth, 1984. In a world filled with imperialism (U.S. and Soviet), a world of interdependent economies and cultures.

Time for a brief history lesson here. Just who are the Sandinistas? The FSLN is named after Agusto Ceasar Sandino, the peasant general who led the fight against the 25-year U.S Marine occupation forces. He was assassinated in 1934 by the U.S.-trained National Guard.

The assassination occurred immediately after a banquet at which Sandino signed an agreement with the newly installed Somoza regime and the U.S. ambassador. The agreement was essentially a compromise truce, in which Sandino and his forces would surrender their arms to the National Guard. In turn, the Marines would leave Nicaragua, Sandino and his forces would be given semi-autonomy in their "zones of control" in north-central Nicaragua. This consisted mostly of farming cooperatives which the peasants had set up in this region.

The day after the assassination, the National Guard began wholesale massacres throughout the area. With Sandino and the cooperatives destroyed, thus began the 45-year reign of terror that was the Somoza dynasty. Franklin Delano Roosevelt commented with regard to Somoza, "He may be a bastard, but he's ours." This act of betrayal, while virtually ignored in U.S. history books, is etched deeply in the collective memory of the Nicaraguan people.

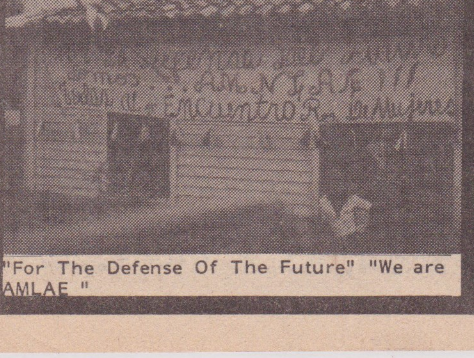
(Today, the memory of Sandino is visible everywhere, as seen in the murals, banners and graffiti, that abound throughout the country. A favorite slogan is, "After 50 years, Sandino lives in the fight for peace!" Prior to the triumph in '79, to publicly speak of Sandino in a positive light was to take a life-threatening risk. He was officially referred to as "The Bandit".)

For the next 45 years the Somozas ran the country as a ruthless family empire. It was often referred to as "Somoza's Ranch". In a land of intense poverty, illiteracy, disease and hunger, the Somozas ammassed a fortune of some $500,000,000 including 30% of the nation's arable land and industry. Under a nice buddy-buddy relationship with the U.S., Nicaragua territory was used on numerous occasions as a base by the CIA for some of its dirty tricks. F'rinstance the training of right-wing forces used to topple the socialist Arbenz government of Guatemala in 1954. In 1961, hundreds of right-wing Cuban exiles embarked from Nicaragua's east coast to take part in the infamous Bay of Pigs fiasco. The National Guard served as the family police force, terrorizing the populace with murder and torture, lest any movements of popular dissent dared to form.

Nevertheless, amidst this reign of terror popular movements did form. In 1961, three college students (Carlos Fonseca, Silvio Mayorga, Tomas Borge) formed the Sandinista Front for National Liberation, an underground guerilla group organized around the immediate goal of overthrowing the Somoza dictatorship. Their long-term goal: an end to the abject poverty and disenfranchisement in which the majority of Nicaraguans live, and an end to the exploitive system which enabled those conditions to exist and prosper.

They remained a relatively small group of 100-200 committee fighters throughout the 60's, staging various attacks against the dictatorship, while executing a campaign to educate the populace as to their program for reconstruction.

Then came the earthquake in December '72, "El Terremoto". Over 10,000 people died, hundreds of thousands were made homeless, and the capital city of Managua was virtually destroyed. Millions of dollars of relief aid poured in from around the world. It's estimated that at least 75% of that aid went directly into Somoza's pocket. In the meantime, the National Guard, in the name of "maintaining order," looted and pillaged the city and countryside. This marked the beginning of the end for the Somoza regime.

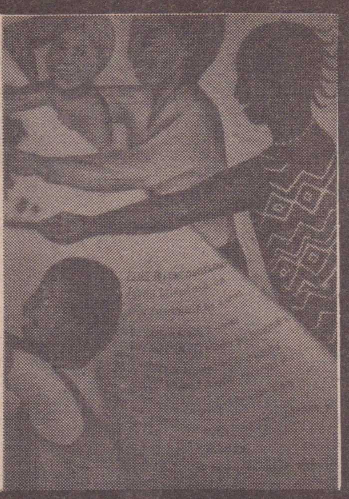


"For The Defense Of The Future" "We are AMLAE "

"We Follow The Front, With The Front"

¡¡Seguimos de frente con el FRENTE!!

"All Arms To The People"



Mural of a children's library in downtown Managua. Named after Luis Alfonso Velasquez, founder of the children's division of the FSLN. He joined the FSLN at age 7, and was age 10 when assassinated by the Somoza dictatorship.

Over the next several years, support for the FSLN snowballed. By 1977 they had organized a full-scale guerilla army made up of much of the country's youth (ages 10- 25), not to mention thousands of collaborators throughout most sectors of the society. The next two years witnessed an all-out war, in which 50,000 Nicaraguans died, mostly at the hands and bombs of the National Guard.

Isolated both internationally and domestically, Somoza and his close cronies fled the country on July 17, 1979, after looting the national treasury. He vowed to return to finish his presidential term (till 1981) once things settled down. Within two days his 10,000-man National Guard completely collapsed, and the Sandinista forces triumphantly took Managua on July 19, 1979.

The Government of National Reconstruction was formed in the days prior to the victory. And reconstruction it was. The Sandinistas inherited a country devastated by 5-6 years of war, 50 years of dictatorship, and a massive earthquake. With 50,000 people dead, 500,000 homeless, 25¢ left in the national treasury, and a $1.5 billion debt which they agreed to honor, the new government set out to rebuild their nation and culture.

So much for the historical background, let's get to the good part. It's five years later now. So what's this new place like? Is it really that much different? Well, yes and no.

"Welcome to the land of Sandino," the banner on the airport reads. Parked around the tarmac is part of that ferocious air force that Reagan keeps telling us is such a threat to our security: three helicopters and four single-engine Cessnas painted camouflage. Hmm, wonder why they want MIGs? The next sign you see is over in the customs room: "Welcome to Nicaragua, another Diner's Club country."

This contrast of capitalist billboards adjacent to FSLN "educational" propaganda is a fairly common sight throughout the country-- some of the more visible signs of the "mixed economy". A few miles into town you even see that infamous shrine of North American culture, the golden arches of McDonalds.

McDonalds isn't the only familiar site you see along the streets of Managua. Exxon and Texaco stations peddle scarce rationed gasoline around town. In a way, if you didn't know what had happened, and didn't make contact with anyone, you might not be able to tell much difference between here and any other poverty-stricken country in Latin America. But not to make contact with anyone while in Nicaragua would be a pretty hard task, to say the least. That's when you realize you're someplace special. You realize why the Nicaraguan government wants people, expecially U.S . citizens, to come see the place. The enthusiasm and openness of their people has got to be some of the best p.r. the Sandinistas have going for them.

A row of billboards in downtown Managua enthusiastically proclaims: We are 400,000 militia members! We are 1,213 unions! We are 100,000 Health Workers! We are 3 million Constructing the Future! These billboards of themselves, of course, are meaningless, without the enthusiasm of the people to back them up. But enthusiasm is one of the few things which there's little shortage of, and they make damn sure you know it.

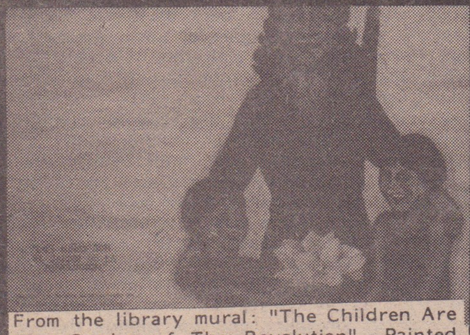
As one woman at a street party said to me, "Be sure that the North American people hear the truth about our country. That we like this new country we're building, and that it's not the tyranny that Reagan says it is. Let people know that here we no longer have to fear our army like in most countries. While we are still very poor materially, for the first time in our history we are finally being treated with respect and dignity."

Not everyone was as enthusiastic, though. An elderly market vendor was complaining to high heaven about the high prices, the shortages, how she was just as poor now as before the triumph, how she didn't like the rationing of milk and eggs, and how the wars just keep going on. But when asked about the contras, her reply was, "We'll fight till the last drop of blood, before we give our country back to the Yankees and the Guard." Then why are you complaining so much about the government? "Because for 45 years, we never could."

After you hear a few people speak of life before the triumph, you get a strong sense that to a certain degree, these people are coming out of a holocaust. Most everyone has had some friend or relative killed or tortured by the Guard. This of course brings up the question of what happened to the Guard after the triumph?

Contrary to the common pattern of many revolutionary victories, where the defeated army members are often killed, the Sandinistas were relatively merciful. The death penalty was abolished, and many ex-guardsmen who hadn't yet fled were given safe conduct passes out of the country. Some were imprisoned and released a few years later. A few have actually been "rehabilitated" and have learned to make their livelihood with skills a bit more humane than torturing people But sad to say, most of them fled to Honduras or Miami, and all seemed to find jobs again with the CIA within a few weeks after Reagan stepped to the throne.

These are the boys that Ronnie and Ms. Kirkpatrick like to refer to as "Freedom Fighters". Make no bones about it, they haven't lost their touch. Financed and armed with plenty of U.S. weaponry (the only "guerilla" army in the world with air and sea operations), they do a real good job of blowing up school houses, kidnapping peasants and health care workers, mining harbors, highways and coffee fields, etc. Needless to say, they don't win much grassroots support among the people.



From the library mural: "The Children Are The Garden of The Revolution". Painted by North American artists in solidarity with the people of Nicaragua.

Young Sandinistas

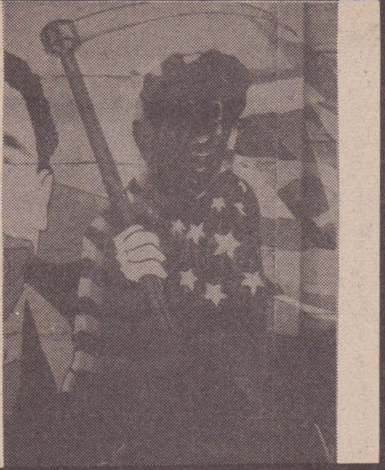
Despite these continued atrocities, the Sandinistas claim that they don't regret their past leniency towards the Guard. Nora Astorga, the Deputy Foreign Minister, was recently quoted with regard to this: "It's easy convincing your friends that you're working for a better society, but where you have to prove it is in the treatment of your enemies."

The contrasts in popular culture are quite different from what you might expect from a revolutionary society. Throughout the Somoza era, the only culture that was actively promoted was pure schlock, a la Miami Beach, catering solely to the upper classes. While plenty of tacky specimens of North American culture still abound, there is a concerted effort on behalf of the Ministry of Culture to promote indigenous Nicaraguan culture as well as progressive grass roots culture from around the world. Some examples: the promotion of local, lesser known musicians (folk, salsa, rock, protest, etc.) on the radio and in concerts; the promotion of children's theater and artwork on the television and in schools; the encouragement and distribution of crafts and artwork made by peasants in the back villages.

They even put together a large music festival with musicians from all over the world, including a San Francisco band, THE LOOTERS (music along the lines of the CLASH and SPECIALS, so I'm told). Talking with people, it seemed as though quite a few young people had heard of them, and most said they were great. Many asked why more North American bands don't make it down there. Evidently they were the first and only North American rock'n'roll band to ever have played there. They packed the stadiums was the story I got. I told folks to hold out for the big MDC/DICKS Nicaraguan tour, next summer (only in the scheming state, as of yet).

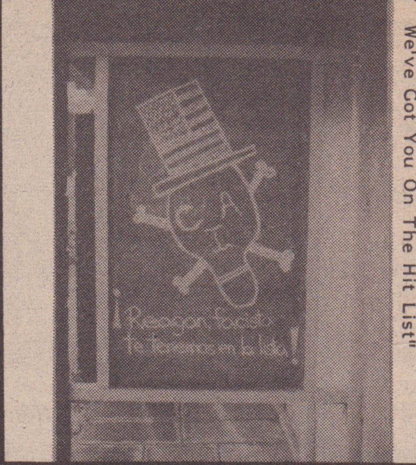
While the effort to promote peoples culture is quite visible, commercial North American culture still abounds: plenty of stupid U.S. TV shows on Sandinista television, market stands peddling t-shirts of Iron Maiden, Motorhead, Quiet Riot, The Doors, Ozzy Osborne, etc. The general attitude about this seems to be, "As long as it doesn't dominate the culture, what the hell, we like it."

Many words that have come to seem so empty in our vocabularies here, take on a powerfully real significance when spoken in Nicaragua. Words like "revolutionary," "internationalist," "our people," "war," "peace," "imperialism." It's not as though these are some abstract concepts being thrust upon people-- they're a part of everyday life. The title of "senor," (sir) is rapidly being phased out by the use of "companero," which literally means companion but has come to be synonymous with comrade.



Portion of a mural on the wall of a military base, depicting the history of Nicaragua.

July 19th celebration. Billboard in background reads: "We Are The Hope Of America! Viva the 5th Anniversary"



Graffiti on dorm room bulletin board, University of Nicaragua: "Reagan, Fascist, We've Got You On The Hit List"

In a way, much of the enthusiasm one sees and feels in Nicaragua is really no more than plain old fashioned nationalism-patriotism. This may seem a bit odd to us, as we tend to relate those words to the intensely chauvinist, arrogant nationalism that's so rampant in the U.S.: We're Number 1! America Rules! and other xenophobic bullshit.

In Nicaragua, nationalism is more like a spirit amongst the people that says, "Hey, we're gonna rebuild this little poverty stricken country into something really beautiful. We're gonna do it our way, despite what the Yankees, Cubans and Russians try to tell us. So tough shit if we don't exactly fit your labels of Marxist- Leninist, Capitalist, Social Democratic, etc."

In fact, an arrogant nationalism would be an absolute contradiction of the spirit which the revolution embodies. At times it makes one wonder just which society is "backward" and "underdeveloped". The fact that we can go there, as citizens of the country that's trying to turn their home into a pile of kitty litter, and be treated with such complete warmth, respect and mutual solidarity, says quite a bit for their development of consciousness.

These people know how to do something which many North Americans seem to have a lot of trouble with: that is, making the distinction between a nation's people and a nation's government. (The treatment of the Iranian students during the hostage deal a while back, or the concentration camps for Japanese-Americans during WWII, as examples).

This experience of mutual solidarity tends to leave one with a pretty strong feeling for the place. After an all-night 20-mile march/rally with 40,000 militia members, a young guy approaches me, struggling with his English, and says, "You internacionalistas are beautiful! Remember, our revolution is not just for Nicaraguans, it's for all the peoples of the world." He asked me what my favorite chant from the march was. I told him, "Aqui a ya, el Yanqui morida!" (Here and now, the Yankee's gonna die!). He threw his arms around me and said, "a true internacionalista."

Children of Ciudad Sandino at a housing project

In concrete terms this nationalism manifests itself in various ways: high school kids from the cities volunteering on the literacy campaign throughout the countryside. (Within a year after the triumph, the literacy rate went from 50% to 88%). Health centers where none existed before. Peasants having the title to land for the first time in their lives. And yes, military service to defend themselves against the CIA's mercenary army or a direct U.S. invasion.

The draft was begun in November of '83 due to stepped up attacks by the contras. While this is definitely an infringement on civil liberties, and few young people really like the idea of having to serve two years in the military, most genuinely feel there's plenty at stake. One youth (17) about to start in the military that week commented to me, "We don't want to keep fighting, but what choice does Reagan give us? If we fight, we may be killed. If we don't, we will be killed, along with our dreams. We remember the Bay of Pigs, and Chile. We especially remember Somoza and the Guard. We've seen what the U.S. does when they take over a country. Our people will never live like that again."

Within and around Managua, and the other major cities of the west coast, it's hard to tell that there's really a war going on (except for the propaganda billboards, and soldiers everywhere). But it's very much there on a subtle level. After a few weeks in Nicaragua, one begins to sense a bit of the anxiety that bubbles under the surface of most people's daily lives, the fear that a direct U.S. attack could come at any minute. Trenches abound in every village and city. Over 400,000 people are trained and organized on a neighborhood-to-neighborhood basis in the voluntary militias. This ain't gonna be no two week "mop up" like Grenada. They're makin' damn sure of that.

A bit of the romance of "people's war" does begin to wear thin after a few conversations with people who've returned from the front carrying both physical and mental scars. No matter how just the cause, you see the cold reality of war take its toll. Ain't nobody enjoyin' it too much. 'Cept maybe the Contras and Ronnie. Needless to say, a constant state of war is hardly utopia.

So what has the revolution done for women you must be wondering? Well, like I said, Nicaragua is a part of Planet Earth 1984-- moreover, a part of Latin America. So let's face it, attitudes steeped in thousand year old macho-sexist traditions don't just disappear overnight. The big difference here is that the seed for change has been firmly planted. People speak of the "new woman" and "new man" who doesn't need submissiveness and machismo (respectively) to assert their role in life.

In the past it was not uncommon for men to boast about their wifebeating exploits. Today it is both socially unacceptable and illegal. (It used to be legal). Advertisements and billboards exploiting sexuality and the blonde Barbie Doll standard (a common sight in Latin America) are nowhere to be found. No great loss.

The division of labor still falls along fairly traditional lines, with most women raising kids, doing laundry, and working as street vendors, etc. The development of child-care programs has been stunted by the need for resources on the war fronts, an issue which there is much protest about. Most traditionally male professions are still dominated by men, the exceptions being the military and the government.

In the mean time, A.M.L.A.E., the national women's organization formed during the civil war, continues to be a large and effective force for the defense of women's rights and welfare. With active chapters in most villages, and a sizeable number of seats on the Council of State, A.M.L.A.E. represents a radical change in the status of women in Latin American society.

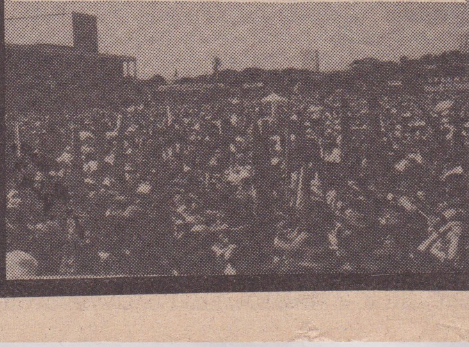
While I'll be the first to admit that I'm genuinely impressed with the Sandinista Revolution, one still needs to step back a bit and critically observe the process at hand. I believe that a certain amount of wariness towards the Sandinista Government is healthy, since...well, they are still a government.

One could honestly say that this revolution has all the machinery in place to become a "totalitarian nightmare". And of course there's nothing Reagan would like more than for the Sandinistas to follow the road towards a closed society. This would give him the chance to say, "See, I told you so--that's Communism for you (of course, he says this anyway), trying to give the pretext for another "little" invasion.

It's true, the F.S.L.N. have set up a large, though well-intentioned bureacracy to carry out the reconstruction. And sure, someday it could get used for purposes not so benign. But the fact is, here and now Nicaragua is not a "totalitarian nightmare", nor does it seem to be headed that way.

Today, even under the attack of the most powerful country on Earth, national elections are going as planned. These will be the first truly free elections in the country's history. Seven independent parties will be participating, including two right-of-center parties and several parties considered to be much farther to the left

"The FSLN Is The Party Of The Workers". Bank of America building in background



LUCHAMOS PARA VENCER
NO PASARAN

"We Fight To Win; They Shall Not Pass"

DEFENSA DE LA REVOLUCION
FSLN

Defense Of The Revolution" at birthplace of Sandino.

SANDINO VIVE EN LAS LUCHAS Y VICTORIAS DEL PUEBLO

"My cause is the cause of my people
The cause of America
The cause of all oppressed people"
A.C. Sandino

"Sandino lives in the battles and victories of the people. Welcome, people of the world"

Si el yanqui interviene!
SANDINO!!!

"If the Yankees intervine...Sandino!"

FSLN FSLN
EL F.S.L.N. ES EL PUEBLO

"The FSLN Is The People"

than the F.S.L.N. The four main right wing opposition parties are refusing to participate, in an attempt to discredit the electoral process, and avoid getting their asses kicked. One of their demands for participation is that the government negotiate with the Contras, an act that would thoroughly enrage most Nicas.

If one really needs to put a label on the type of government the Sandinistas have created, the most apt would be a "vanguard leadership with neighborhood democracy" (or "popular power" as it's called down there). Through neighborhood committees (C.D.S.'s-- Committee to Defend Sandinista) people have a direct voice in the issues that affect their lives. It's through the C.D.S.'s that the Sandinistas have managed to create a government uniquely organized from the bottom up.

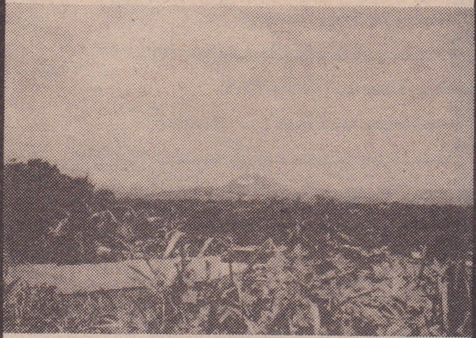
In meetings I attended, the issues discussed were mostly along the lines of: getting people motivated for work on the housing project they're building for themselves, planning a party for the neighborhood, a review of defense procedures in case of a U.S. attack, and an intro to the voter registration process. There was also plenty of open debate and dissension. And in case you're wondering, I didn't hear of anyone getting purged for having gone to church or eating at McDonalds.

So if this is what the place is really like, then what's all the fuss? This is what the Pentagon plans to send 100,000 troops (Rand Corporation study estimate) to destroy? Hell, there's even 48 North American companies doing a prosperous business there, so what's the problem? The "problem" lies in the basic fact that the Sandinista Revolution shines as an example to the rest of Latin America and the world, that yes, a nation of people can determine their own destiny, and stand up to the U.S. and their puppet regimes. Moreover, that a humane revolution is possible, here and now, without the excesses of so many other revolutions. The boys in the Pentagon and Wall Street sure don't want the word to get out that individuals, dedicated and working together, can rearrange the structures and priorities of the socities in which they live. This idea could easily get out of hand if left unchecked. So I guess in light of this, it shouldn't come as any surprise that Reagan might be shittin' a few purple turds.

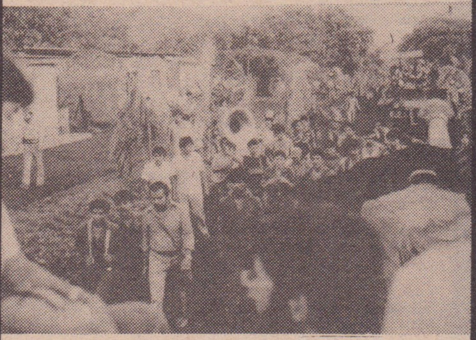
So what's to be done? Get involved f'rcrissake. The realities of Latin America aren't that far away. In fact, they come a bit closer every day as the U.S. continues to commit atrocities throughout the region. Read and educate yourself. (The information in this article is a speck in a long and intricate history). Help out on medical aid campaigns. Use your imagination-- graffiti, civil disobedience/disruption, etc. Join a solidarity group. So what if you have to sit through a few boring meetings. Most of all, don't give up!

In 1973, the Nixon Administration engineered the bloody coup that destroyed a similarly vibrant experiment in Chile, while the majority of North Americans laid back in silence. Today, thousands of North Americans are dedicated and determined not to let this legacy of intervention repeat itself. But in the face of this legacy, history seems to tell us we've got a pissload of work to do.

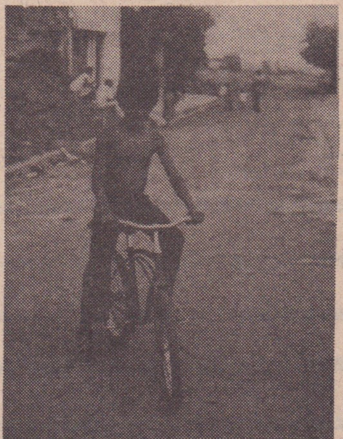
Tomas Borge, Minister of the Interior



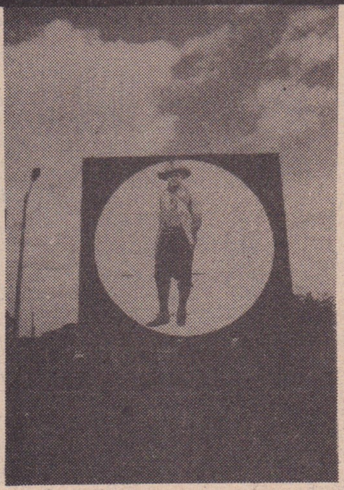
Managua



Masaya at Dawn



Child in downtown Managua (what's left of it).



Sandino/ July 19 Plaza

Some Suggested Reading and Organizations

From New Star Books, Vancouver B.C.

Christians in the Nicaraguan Revolution - Margaret Randall

Sandino's Daughters - Margaret Randall

Doris Tijerino. Inside the Nicaraguan Revolution

Carlos, The Dawn is No Longer Beyond Our Reach - Tomas Borge

The Nicaragua Reader - Documents of a Revolution Under Fire
Edited and compiled by Peter Rosset, John Vandermeer
Grove Press New York, N.Y.

Zero Hour and Other Poems - Ernesto Cardenal
New Direction Paperbacks

What Difference Could a Revolution Make? - Joseph Collins / Frances Moore Lappe
Institute for Food and Development Policy
1885 Mission St San Francisco, CA 94103

Now We Can Speak : A Journey Through the New Nicaragua - Joseph Collins / Frances Moore Lappe
Institute for Food and Development Policy

Periodicals

Barricada Internacional - official weekly of the FSLN
Aptdo. No 576 Managua, Nicaragua Libre   6 months sub - $12
specify English or Spanish

Nicaraguan Perspectives - Nicaraguan Information Center
P.O Box 94701 Berkeley, CA., 94701

Report on the Americas - North American Congress on Latin America
(NAC LA) 151 West 19th St New York, NY 10011

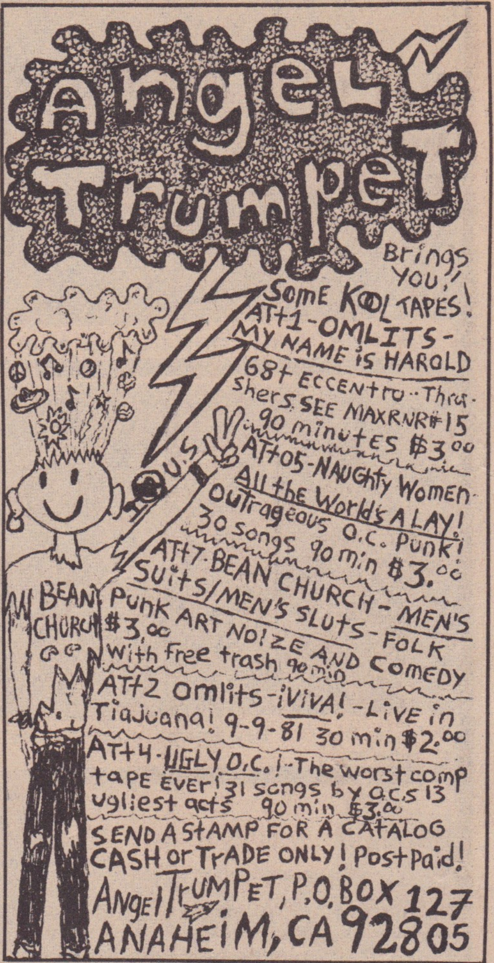
El Salvador Alert - Committee in Solidarity with the People of El Salvador
(CISPES) 19 West 21st St 2nd Floor New York, NY 10010

Organizations for direct work in Nicaragua

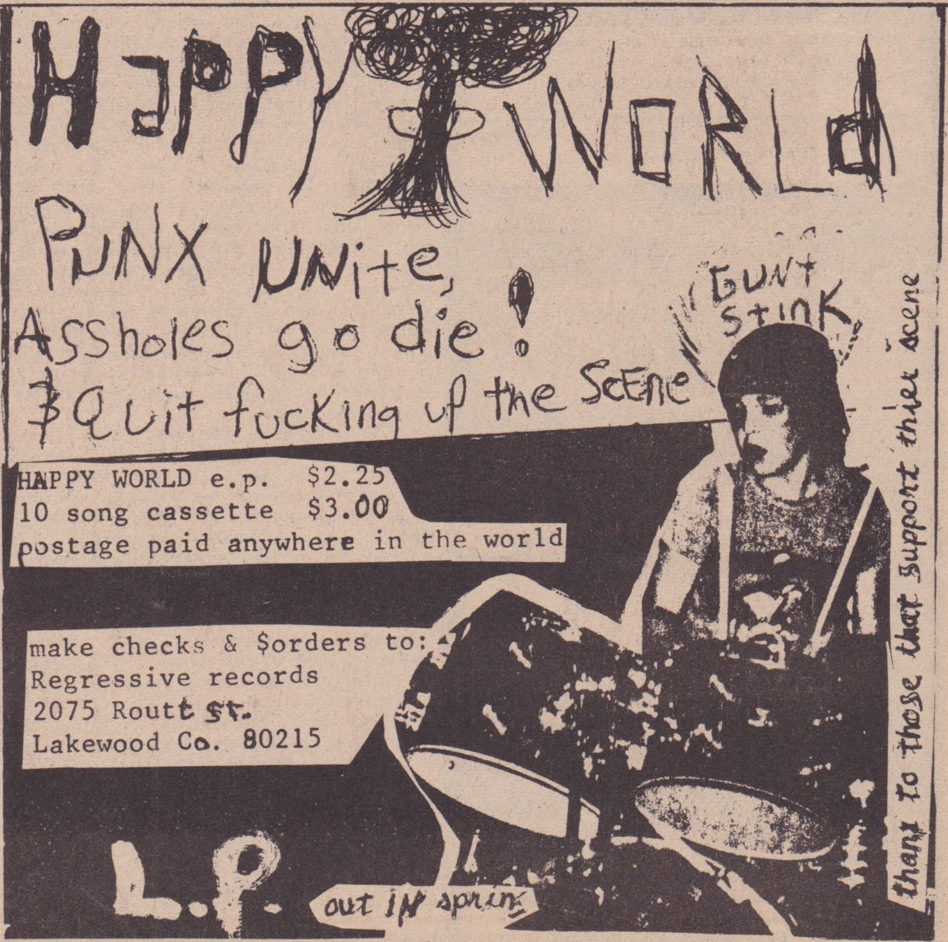
National Network in Solidarity with the Nicaraguan People
930 F St., NW, #720 Wash, D.C. 20004
This outfit helps organize volunteer groups of North Americans to help with the coffee harvests (November - Februrary)

Comite Nicaraguense de Solidaridad con Los Pueblos - Aptdo 52-16,
Managua, Nicaragua Libre
Government organization that coordinates work projects for internationalistas

PAIN, FEARS & INSECTS
The NEW E.P. FROM
BABY OPAQUE
Michael Dean - Michael Berube
TODD WILSON
(SORT OF A CROSS OF MINUTEMEN, JOY DIVISION & IGGY POP)
$3 PPD FROM
CLOACA RECORDS
Box 3279
CHARLOTTESVILLE
VIRGINIA
22903
MAKE CHECKS OUT TO
MICHAEL DEAN
OR SEND CASH!



Angel Trumpet Brings YOU!
SOME KOOL TAPES!
AT+1-OMLITS-MY NAME IS HAROLD
68+ ECCENTRO-Thrashers. SEE MAXRNR#15
90 minutes $3.00
AT+05-NAUGHTY Women-All the World's A LAY!
Outrageous O.C. Punk!
30 songs 90 min $3.00
AT+7-BEAN CHURCH-MEN'S SUITS/MEN'S SLUTS-FOLK PUNK ART NO!ZE AND COMEDY $3.00
With free trash 90 min
AT+2 omlits-¡VIVA!-Live in Tiajuana! 9-9-81 30 min $2.00
AT+4-UGLY O.C.!-The worst comp tape ever! 31 songs by O.C.'s 13 ugliest acts 90 min $3.00
SEND A STAMP FOR A CATALOG
CASH or TRADE ONLY! PostPaid!
Angel TrUMPET, P.O. BOX 127
ANAHEIM, CA 92805



HAPPY WORLD
PUNX Unite,
Assholes go die!
& Quit fucking up the Scene

HAPPY WORLD e.p. $2.25
10 song cassette $3.00
postage paid anywhere in the world

make checks & $orders to:
Regressive records
2075 Routt St.
Lakewood Co. 80215

L.P. out in spring

thanx to those that support thier scene

BUY OUR RECORDS
would like to warn you about:
The Wacky Hi-Jinks of....
ADRENALIN O.D.

15 Song L.P. $5.99
Money orders payable to: JAMES DUNLEVY

ALSO:
Bedlam L.P. $4.50
My 3 Sons 7" $2.00
Mental Decay E.P. $2.50

Distributed by: Rough Trade, Important
Dutch East, Systematic

BUY OUR RECORDS
P.O. BOX 363
VAUXHALL, N.J. 07088

COMING SOON: N.J. Compilation L.P.

T·SHIRTS and F.O.T.D. Flexi-Disc

BUY OUR RECORDS (PLEASE)

---

poison 13

out in november

wrestler records·1900 eastside·austin, texas 78705

An Introduction to the Situationist International

1

This text may be freely reproduced, translated or adapted, even without mentioning the source.

2

As recently as the 1940s, art forms which shared punk rock's ugliness, dissonance, bohemian roots and sexually shocking stances——dada and surrealism in the visual arts, existentialism in philosophy, modernism in literature, and serialism in music, to name but a few——were considered scandalous and offensive by middle-class culture. Whatever notoriety these art forms attained in their day, they were simultaneously suppressed for being attempts to destroy aesthetic, political and moral values. Since then, middle-class culture has come to regard these works of art as "classics," as "realistic" perspectives on society, things to be studied in the universities and copied——minus their critical edge——by the advertising industry. As a result, our generation (I am 25) has grown up with the mistaken idea that these gestures of opposition are reified monuments to a dead culture, rather than starting points in our efforts to create a world without alienation or boredom.

3

It is highly significant, therefore, that in 1976, when punk rock took its stand against the English socio-cultural terrain, the most powerful cultural institutions——EMI and CBS Records, *Melody Maker* and *New Musical Express*——greeted the Damned, the Sex Pistols and the Clash with open arms. With the lone exception of the Pistols, the first wave of punk bands shook, rather than bit, the hands that fed them. The Clash, in particular, have always shown a desire to help those who have rather opportunistically helped them. Eight years later, punk rock is a commercially successful form of expression, something that even frat boys and neo-Nazis can like without fear of being considered weird or repulsive. Mohawks, shaved heads and safety pins, not to mention the Clash or John Lydon, can now be seen with increasing frequency on MTV.

4

What has happened since the 1940s is that aesthetic production has become fully integrated into commodity production generally. Rather than merely tolerating "art for art's sake," the capitalist imperative to produce fresh waves of ever more novel-seeming goods, at ever greater rates of turnover, now assigns an increasingly essential structural function and position to aesthetic innovation and experimentation. As a result of these changes in the cultural logic of capitalism, changes brought about by the movement from the monopoly stage to the multinational stage of capitalism, our sense of history, both personal and collective, has been completely eroded. We now live in a perpetual present. Under such conditions, it's nearly impossible to conceive of the future; any traditional attempts to oppose society's development are now secretly disarmed and reabsorbed by that very society.

5

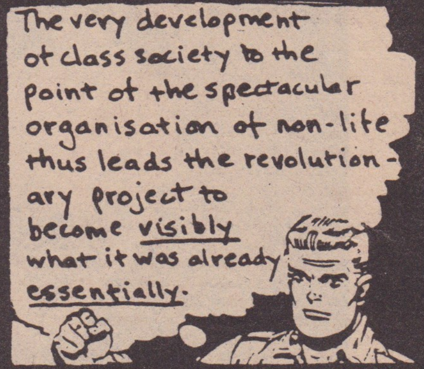
The intellectual adjuncts of official Western culture would have us all believe that it has only been very recently that anyone has come to understand these dizzying, discomforting and historically original changes in culture, and that it'll be many more years before anyone, even revolutionaries, will be able to develop a new set of oppositional tactics. From art magazines such as *Artforum* and *ZG* to the sociology departments of Yale and the University of Paris to "alternative" newspapers such as *The Village Voice* and *In These Times*, one now sees a torrent of discussion and analysis of these themes, generally lumped under the rubric of "theories of postmodernism." Yet the fact of the matter is that the nature of the cultural logic of multinational capitalism, as well as the nature of the new forms of revolt, have been known for nearly 30 years. Pre-eminent in this regard, and not solely by dint of personal talent, have been a group of extremists collectively known as the Situationist International. It is no coincidence that the recent proliferation of analyses of postmodernism have been accompanied, after years of silence, by growing references to the situationists. In a passage equally applicable to the sudden visibility of postmodern culture, the SI wrote in 1964 that "many intellectuals hesitate to speak openly of the SI because to speak of it implies taking a minimum position. Many of them believe, quite mistakenly, that to feign ignorance of it in the meantime will suffice to clear them of responsibility later."

6

Originating in the Lettrist movement in Paris in the early 1950s, the Situationist International was formed in 1957 by a few European avant garde groups. Over the next decade, the SI developed an increasingly incisive and coherent critique of Western multinational capitalism and Eastern bureaucratic capitalism, its pseudo-opposition. The new methods of agitation the SI developed were highly influential in leading up to the May 1968 revolt in France. Since then——though the organization itself was dissolved in 1972——situationist theses and tactics have been taken up by radical currents in dozens of countries all over the world, perhaps most notably in the punk rock movement in England in the mid-1970s. In this article I will attempt to present a useful selection of excerpted situationist writings and images "detourned" by the SI, as well as illustrate the SI's origins and development. Anyone who is serious about learning from the SI's example will want to read their writings in their entirety. Guy Debord's *Society of the Spectacle* is available for $2 from Black & Red (POB 02374, Detroit MI 48202); Raoul Vaneigem's *The Revolution of Everyday Life* is available for $7 from Left Bank Books (Box B 92-Pike Street, Seattle WA 98101); an anthology of the SI's journal, as well as various postmortem critiques, are available for $10 from Ken Knabb (POB 1044, Berkeley CA 94701); my own attempts to update situationist theory and practice can be sampled for $2 (POB 7252, Ann Arbor MI 48107).

7

The misfortune of the situationists' theory and that to which comparable movements of revolutionary intellectuals in the past succumbed were ultimately reunited in the very nature of their failures. Just as with Marxist thought and other later tentatives at revolutionary critique, all the results of the SI's efforts wound up knowing a complete inversion of their meaning in the 1970s, so as to now constitute nothing more than a particular brand of cultural verbiage in the generalized false communication imposed on men and women by existing conditions, as much in their acceptance of these conditions as in their revolt against them. A case in point is the band the Feederz, who proclaim with great self-satisfaction that "the situationists were a big influence on us," despite the fact that the Feederz have done violence to the integrity of the situationists' theory by turning it into an ideology, into situationism. "Such people," the situationists proclaimed, "are extremely handicapped and uninteresting compared with those who may not be aware of the SI but who unflincingly confront their own lives." One must invert the Feederz' song "Dead Bodies," itself an inversion of one of the SI's theses, to get at its real truth (that any attempt to apply an ideology to current conditions is necrophilous by definition). To pursue this line of thought (and thus clear up any misconceptions about the situationists' ideas about the nature of revolutionary violence): the real truth of the Feederz' song "Destruction Unit," once it has been inverted to correct for its inverted perspective, is that unarmed dissatisifaction, which goes so far as refusing the false activities offered by the work-a-day world without being able to reinvent human activity upon other bases, is indistinguishable from capitalist advertising and twice as odious when it is advocated by so-called revolutionaries.


The very development of class society to the point of the spectacular organisation of non-life thus leads the revolutionary project to become visibly what it was already essentially.

~

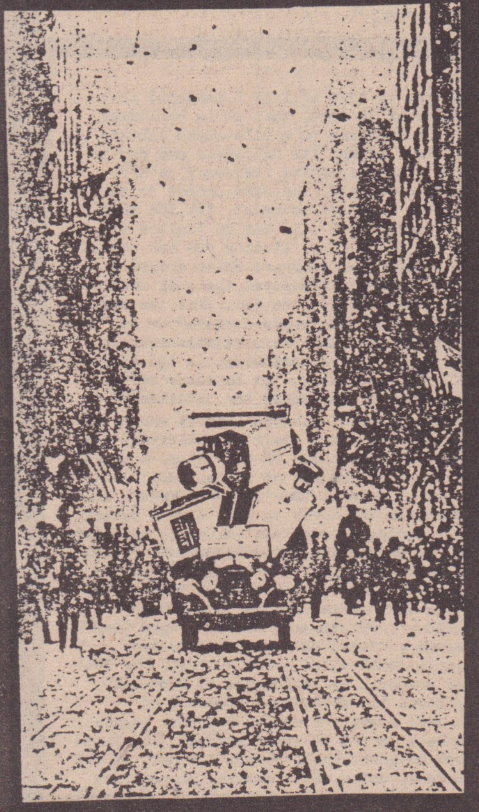
"THE SOCIETY WHICH HAS ABOLISHED EVERY KIND OF ADVENTURE, MAKES ITS OWN ABOLITION THE ONLY POSSIBLE ADVENTURE."

-Wall painting, Paris, May 1968

~

8

An objection might very well be made that the writing and publication of this article will encourage spectacular, imbecilic (á la the Feederz) or otherwise inappropriate uses of the situationists' theses and example. My hope is that by voluntarily nourishing these inappropriate uses of the SI, I will thus dialectically create the possibility of better uses of it. To be blunt: everyone reading this article must realize that the situationists are in the past. By extinguishing the security afforded by self-satisfied references to the SI, or to any external authority for that matter, it is hoped that each revolutionary feels as I do: namely, that he or she has to take responsibility for his or her own thoughts and actions. This is necessarily the first step towards autonomy and the possibility of forming truly revolutionary organizations without militants, followers or sycophants.



9

"The new revolutionary theory," the situationist Mustapha Khayati wrote in 1966, "cannot advance without redefining its fundamental concepts. 'Ideas improve,' says Lautreamont. 'The meaning of words participates in the improvement. Plagiarism is necessary. Progress implies it. It embraces an author's phrase, makes use of his or her expressions, erases a false idea, and replaces it with the right idea.' To salvage Marx's thought it is necessary continually to make it more precise, to correct it, to reformulate it in the light of a hundred years of reinforcement of alienation and the possibilities of negating it." The situationists, in their attempts to develop a coherent critique of society as it was at that very moment, plagiarized from Hegel, Marx, Fourier, Lewis Carroll, de Sade, Lautreamont, the surrealists, Lefebvre, Lukacs ——in short, anyone whose basic impulse was to theorize the totality of society. Yet unlike nearly all of the theorists from whom they plagiarized, the situationists critiqued society without the pull of allegiances or the fear of reprisals. The SI never pretended to have a monopoly on intelligence, but on its use.

10

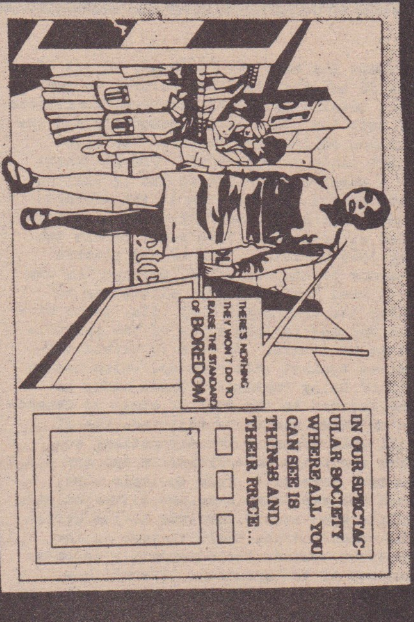
The touchstones of Marxist-situationist theory are these: A). that all forms of capitalist society, be they corporate or bureaucratic, are in the final analysis based on the generalized and——at the level of the masses——stable division between directors and executants: those who give orders and those who carry them out; B). that subsequent to the total domination and colonialization of Nature by technology, a victory which freed Mankind from having to struggle to survive, the directorate, its hand forced by capitalism's need to locate and exploit new raw materials and new markets for its products, began its domination and colonialization of human nature (the directorate's only other alternative was to admit that the battle had been won and that the directorate was no longer necessary); C). that the domination and colonialization of human nature took the form of a consumption, rather than a production, based society; which the situationists designated the society of the spectacle; D). that the alienation which in the 19th Century was rooted in economic misery had, in the 20th Century, become located in false consciousness; E). that this false consciousness believes that "everyday life," one's personally selected ensemble of commodities and ideologies, was separate from "history," the sum total of that which is accomplished at work; and F). that the society of the spectacle perpetuates itself by compensating those denied the opportunity to make history with more and more commodities, all of which are fundamentally unsatisfying because the ideology of survival remains coded within them.

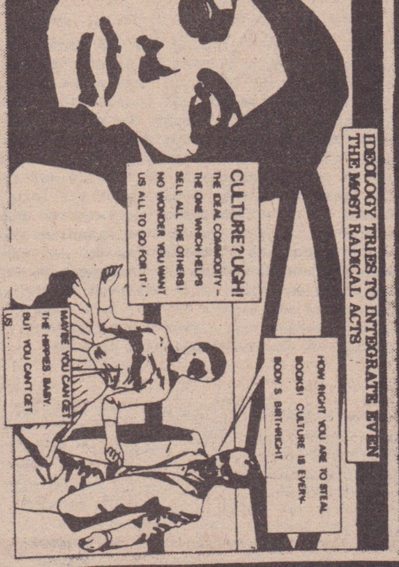
11

The touchstones of Marxist-situationist practice are these: A). that during the period 1910 to 1925, in the form of dadaism and surrealism, modern art had already revealed and, on the plane of ideas, destroyed the workings of the society of the spectacle; B). that the failure of modern art, on the plane of actions, to make good its promise to destroy the society of the spectacle is inseparable from the failure of the workers' movements of that era; C). that post-surrealist modern art, if it doesn't link up with the workers' movements of the current era, cannot help but be boring, sterile and openly apologetic of multinational capitalism; D). that there is most definitely a modern workers' movement, it's just that the clinging to outdated notions of who the modern proletariat is prevents one from seeing them for what they are; E). that the modern proletariat, which more often than not revolts out of bordeom, does not yet know that it encompasses nearly everyone; and F). that when situations are constructed (this is the derivation of the term situationist) in which the freedom of modern art is put into practice, the modern proletariat will come to know what it is and will realize that it wants to live that freedom rather than be a spectator of it.

12

One can discern three main periods in the situationists' development. In the first, which lasted from 1953 to 1957, they devoted themselves to derivés: to drifting through the city for days, weeks, even months at a time, trying to find what the lettrist Ivan Chtcheglov called "forgotten desires": images of play, eccentricity, secret rebellion and negation. The derives were an attempt to organize a new version of everyday life, a process that ordinarily took place without consciousness. In the second period, which stretched from 1958 to 1962, the situationists experimented with the supercession of art. These experiments took four forms: the imposition of additional or altered speech bubbles on pre-existing photocomics; the promotion of guerrilla tactics in the mass media; the development of situationist comics; and the production of situationist films. Accompanying this article, one will find several examples of "authentic" situationist cartoons and photocomics. (I've placed the word authentic in quotes because the whole point of situationist comics is that anyone with an understanding of what distinguishes them from mere parody or satire can do them.) In the third period, which extended from 1963 until 1968, the SI developed a theory and practice of the exemplary act. Citing, celebrating, analyzing and, as often as possible, lending practical support to such exemplary acts of refusal as the Watts riots of 1965, the Algerian Revolution of 1966 and the resistance of students to the Chinese Cultural Revolution in 1967, the SI made explicit their belief that the only successful revolutionary movement would be an international one. Some of these actions led nowhere; some, like the assaults the SI made against French cyberneticians in 1966 at Strasbourg and sociologists at Nanterre in 1967 and 1968, led to May 1968, which was the largest general strike that ever stopped the economy of an advanced industrial country and the first wildcat general strike in history.


THERE'S NOTHING THEY WON'T DO TO RAISE THE STANDARD OF BOREDOM
IN OUR SPECTACULAR SOCIETY WHERE ALL YOU CAN SEE IS THINGS AND THEIR PRICE...


IDEOLOGY TRIES TO INTEGRATE EVEN THE MOST RADICAL ACTS
CULTURE? UGH! THE IDEAL COMMODITY – THE ONE WHICH HELPS SELL ALL THE OTHERS! NO WONDER YOU WANT US ALL TO GO FOR IT!
HOW RIGHT YOU ARE TO STEAL BOOKS! CULTURE IS EVERYBODY'S BIRTHRIGHT
MAYBE YOU CAN GET THE HIPPIES, BABY. BUT YOU CAN'T GET US...

FLICS
TARÉS

Situationist graffitti, May 1968: "The police are a defect in society."

VIVRE sans temps mort
Jouir sans entraves
LOGOS
LE BANNI
'THE OUTLAW'
UNE AFFAIRE DE COEUR

"Life without dead time" and "Pleasure without constraints."

13

Perhaps the most revolutionary aspect of the SI was its steadfast refusal to reproduce internally the hierarchical conditions of both the world of the commodity and the various self-styled "workers" parties which claim to oppose it. "The SI cannot be a massive organization and it will not even accept disciples as do the conventional radical groups," wrote an unidentified situationist, five years before the May 1968 uprising. "One of the classic weapons of the old world, perhaps the one most used against groups attempting to alter the organization of life, is to single out and isolate a few of the participants as 'stars.' We have to defend ourselves against this process, which has an air of being 'natural.' Those among us who aspired to the role of stars or depended on stars had to be rejected. The SI will only organize the detonation; the free explosion must escape us and any other control forever." True to their word, when the explosion came the situationists, unlike some others involved in the uprising, didn't trade their victory in for whatever rewards the momentarily defeated society of the spectacle offered them. Rather, the SI struggled against reformism in an attempt to define the revolt's most radical possibilities, which meant that, in the end, the situationists would leave behind the most radical definition of all that May 1968 could have been but wasn't.

14

If the May 1968 uprising was the realization of the Situationist International and the confirmation of their theses and tactics, then this realization and confirmation was the end of the SI. Though the situationists used their theories about the society of the spectacle as rules of thumb in the construction of their organization, they did not apply them to the very activity of the formulation of those theories. The backlash generated by the confirmation of situationist theory flung the SI unprepared from a certain self-satisfaction, to incoherence, to impotence and finally to the massive psychological repression of the whole experience, without their ever having asked themselves what was happening to them.

15

In the aftermath of the May 1968 revolt, two things have happened which are of great importance to the readers of Maximum Rock 'N' Roll. The first is that revoultion has moved from being an apparently marginal phenomenon to a visibly central one. The underdeveloped countries have lost their apparent monopoly on contestation; but the Third World revolutions haven't stopped, they have simply become modern and are resembling more and more the struggles in the advanced countries. The formerly isolated gestures of revolt against apparently only isolated alienation and bordeom now know themselves to be international and proliferating. It is this global visibility which has once and for all shattered the ideologies that saw revolution everywhere but in the proletariat. The second aftermath of May 1968 is that the society that in the 1950s proclaimed its well-being is now officially in crisis. Everything the situationists said about art, the proletariat, the spectacle, is broadcast everywhere——minus the essentials. Revolutionary theses don't appear as the ideas of revolutionaries, but rather as an unexpected outburst of lucidity on the part of the rulers, stars and vendors of illusions. The very fact that EMI Records, the biggest and most conservative label in England, agreed to release "Anarchy in the UK" is confirmation of this hypothesis.

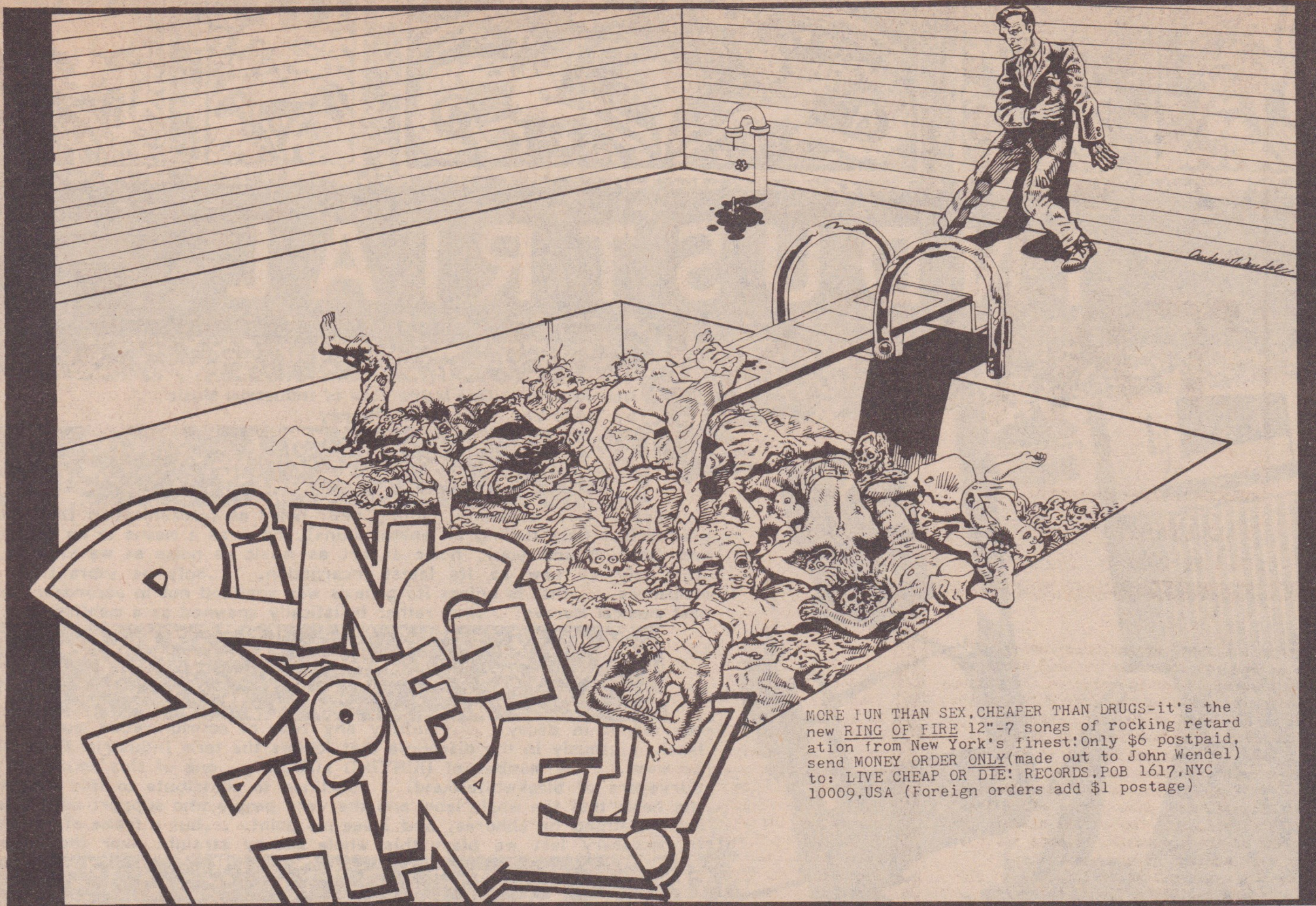
16

The genius of the Sex Pistols and that which distinguished them from their contemporaries in the English punk rock movement of the mid-1970s was their thorough understanding of society's weaknesses in the aftermath of the May 1968 uprising. By making explicit references to the MPLA, the UDA and the IRA, "Anarchy in the UK" accomplished several things all at once: it restored revolutionary ideas as the product of revolutionaries; it pointed out the visibly central nature of revolution; and, by asserting that dissatisfaction with society is either profound or it is nothing, it revealed the desperation behind society's official proclamation that it was in a state of crisis. Like the situationists before them, the Sex Pistols didn't exchange the ground "Anarchy in the UK" won for them for whatever rewards society offered them. Rather, they progressively upped the ante: by asserting, in "God Save the Queen," that the function of sacred thought has been taken over by ideology; by refuting, in "Pretty Vacant," the cult of the image; and finally, in "Holidays in the Sun," by demanding the right to make history. Once again like the situationists, the Sex Pistols only organized the detonation; they——Johnny Rotten at least——allowed the free explosion to escape them. If one can believe Malcolm McLaren——who once told Melody Maker that "it's wonderful to use situationism in rock 'n' roll" ——the connection between the Pistols and the SI is a literal one.

17

Earlier in this article I asserted that punk rock is dead, that it is no longer at all shocking to middle-class culture and that it and its hallmarks can now be seen with increasing frequency on MTV. Quite obviously, the same cannot be said for the hardcore movement. Yet the hardcore movement's days may be limited if we don't act fast. Already one can detect in it the same weakness which crippled and ultimately destroyed the punk rock movement: namely, the fact that the vast majority of the people involved in it haven't theorized their relationship to the world of the commodity. In the absence of such a critique, the hardcore movement has found itself under the tutelage of a small clique of dubious leaders who have tried to maintain their visibility by developing an ideology of anarchism, a salad thrown together out of the mildewed leftovers of a feast they've never known. Since anarchism can never be more than a period of wavering between two extremes, one leading to submission and subservience (Jello's mayoral campaign), the other leading to permanent revolt ("Nazi Punks Fuck Off"), it is most definitely not the ground to build a revolutionary movement upon (East Bay Ray: "You'd be surprised how many people think we're serious. 'Kill The Poor' was number 4 on the charts in Portugal. We think the government promoted it"). To save itself, from its external enemies as well as its internal enemies, the hardcore movement must: revolt against its own leaders, which means dumping people like Frank Discussion and Ian McKaye; reduce its numbers, which means de-emphasizing "scene building"; increase the quality of its numbers, which means that each person be able to understand his or her own relationship to the totality; and internationalize its reach, which means linking up with the revolutionary forces of the modern proletariat. Quickly! I have already taken up too much of your time.

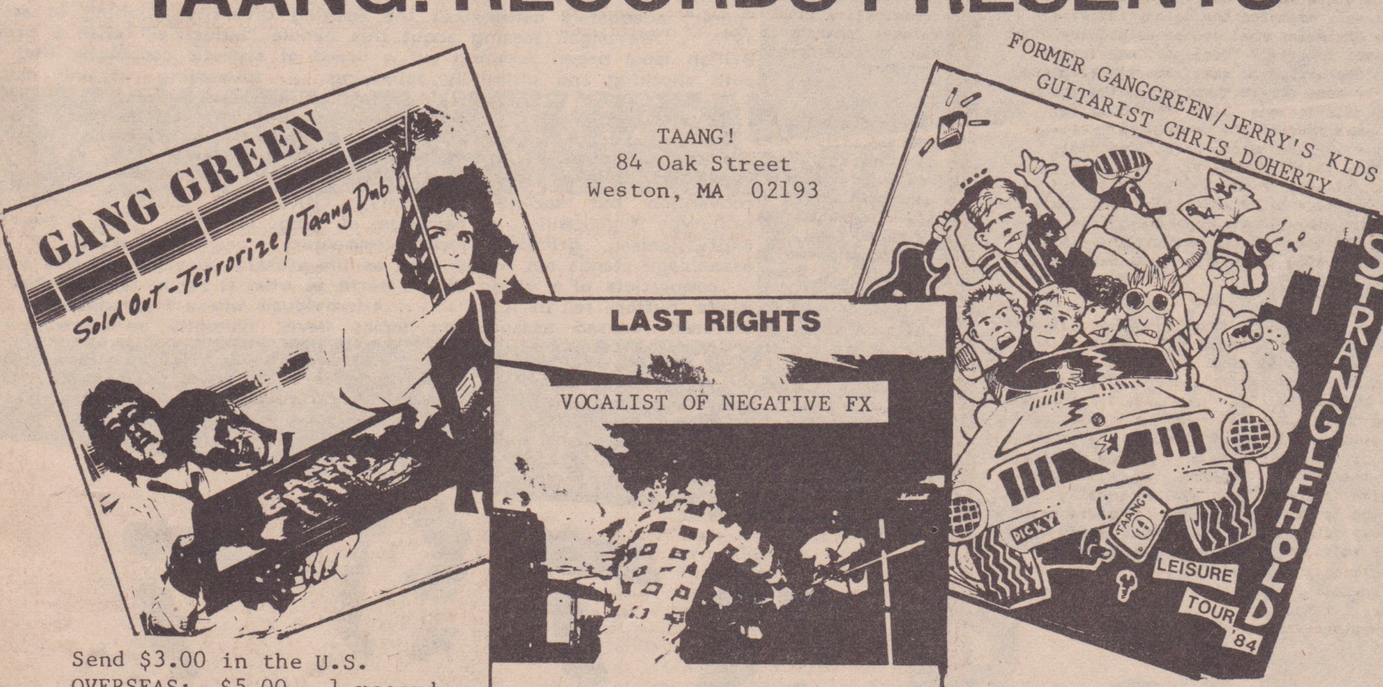
BILL BROWN


RING OF FIRE!

MORE FUN THAN SEX, CHEAPER THAN DRUGS-it's the new RING OF FIRE 12"-7 songs of rocking retardation from New York's finest! Only $6 postpaid, send MONEY ORDER ONLY(made out to John Wendel) to: LIVE CHEAP OR DIE! RECORDS, POB 1617, NYC 10009, USA (Foreign orders add $1 postage)

TAANG! RECORDS PRESENTS:

TAANG!
84 Oak Street
Weston, MA 02193

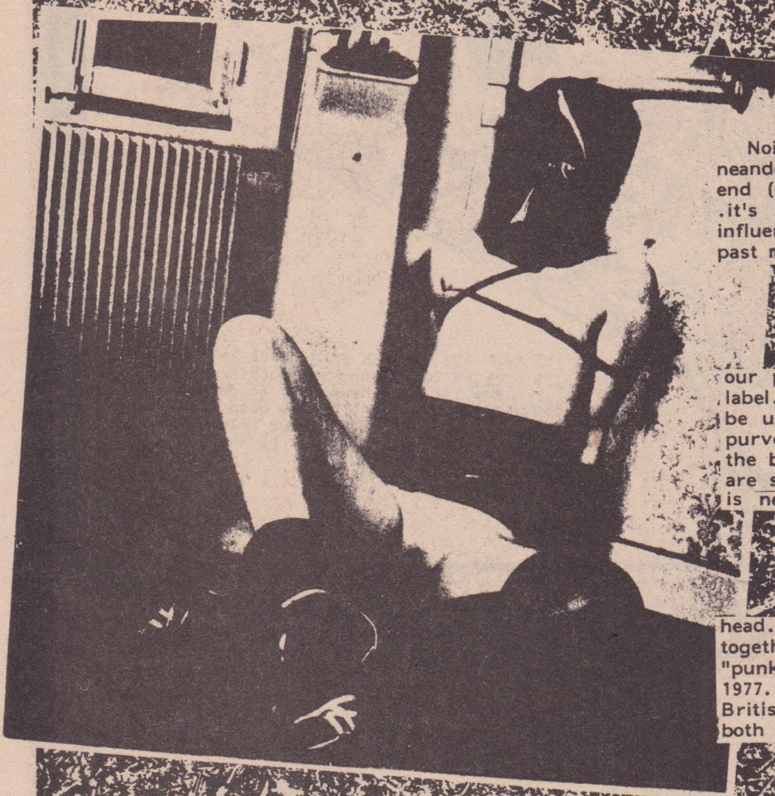

GANG GREEN
Sold Out-Terrorize/Taang Dub
LAST RIGHTS
VOCALIST OF NEGATIVE FX
"Chunks"
"So Ends Our Night"
TAANG!-2
FORMER GANGGREEN/JERRY'S KIDS GUITARIST CHRIS DOHERTY
STRANGLEHOLD
DICKY
TAANG
LEISURE TOUR '84

Send $3.00 in the U.S.
OVERSEAS: $5.00 - 1 record
$8.00 - 2 records
$10.00 - 3 records
BAND STICKERS: 5/$1.00
(Include SASE; 2 stamps overseas)

Gang Green t-shirts $6

Records are distributed by:
ROUGH TRADE, TOXIC SHOCK
DUTCH EAST INDIA, SYSTEMATIC

INDUSTRIAL



New Age Noise-One Man's View of Industrial Music

by Tesco Vee, with Chris Phinney

Noise is most certainly nothing new: noise as communication (see filthy neanderthal fists flailing on animal skins), noise as a means to no apparent end (look around you), noise as art as music as noise as we know it. . .it's only as new as its latest incarnation. . .only as vibrant as its influences. . .that is unless its genesis was spawned not in accordance with past musical morays. . .but rather holistically spawned as a manifestation of our planet in decay. . .Painfully any type of communication must have a label. . .thusly in the discourse that follows the term Industrial Music shall be used. . .A member of HUNTING LODGE. . .one of this country's few purveyors of bleakwhitesound. . .declined to contribute to this article on the basis that the whole label and the very people who support such a label are something he abhores, and I see his point. . .but a frame of reference is necessary lest we blast this whole mammy straight over the layman's head. . .So Industrial Music it is. . .for now. . .This handle no more ties together the spectrum of bands operating in this mode, than the term "punk" adequately categorized the amazing diversity blooming in spring 1977. . .We began tossing about this handle "industrial" when a prolific British label began pumping out a breed of stylistic cacophony that was both shocking and ultimately satisfying. . .subverting not only musical convention but societal restraints, THROBBING GRISTLE created a prototype if you will. . .a harbinger of things to come. . .Call it free-form expressionism, grinding social commentary, or white noise. . .this assemblage stands out in my mind as the primary purveyors of this sound. . .compatriots of a vision of the world as what it really is, not what our minds' buffers tell us it is. . . . .4 individuals whose 5 (productive) years featured focused assaults on topics never blatantly or stereotypically

588797

HELLFIRE
THE NOCTURNAL EMISSIONS

WE ARE YOUNG IN AGE, DYNAMIC AND ENDEAVOR TO GIVE YOU FULL SATISFACTION, BOTH IN VALUE-FOR-MONEY AND IN SERVICE. WE HAVE AVAILABLE UNUSUAL AND EXOTIC MERCHANDISE FOR THOSE WHO HAVE A TASTE FOR THE BIZZARRE and AN INTEREST IN THAT WHICH IS INNOVATIVE, CONTEMPORARY AND HUGELY INFLUENTIAL, THOUGH AS YET LITTLE KNOWN TO THE MASSES, (WHO CAN ONLY JUST HANDLE ITS DERIVATIVES) WE HAVE RECORDS, BDGES, AUDIO AND VIDEO CASSETTES NOW AVAILABLE ALLL MERCHANDISE IS OF OUTSTANDING QUALITY, WHY NOT WRITE FOR FURTHER INFORMATION TO: STERILE RECORDS, 90 LILFORD RD, LONDON SE5, ENGLAND.
ALL ENQUIRIES TREATED WITH THE STRICTEST CONFIDENCE.

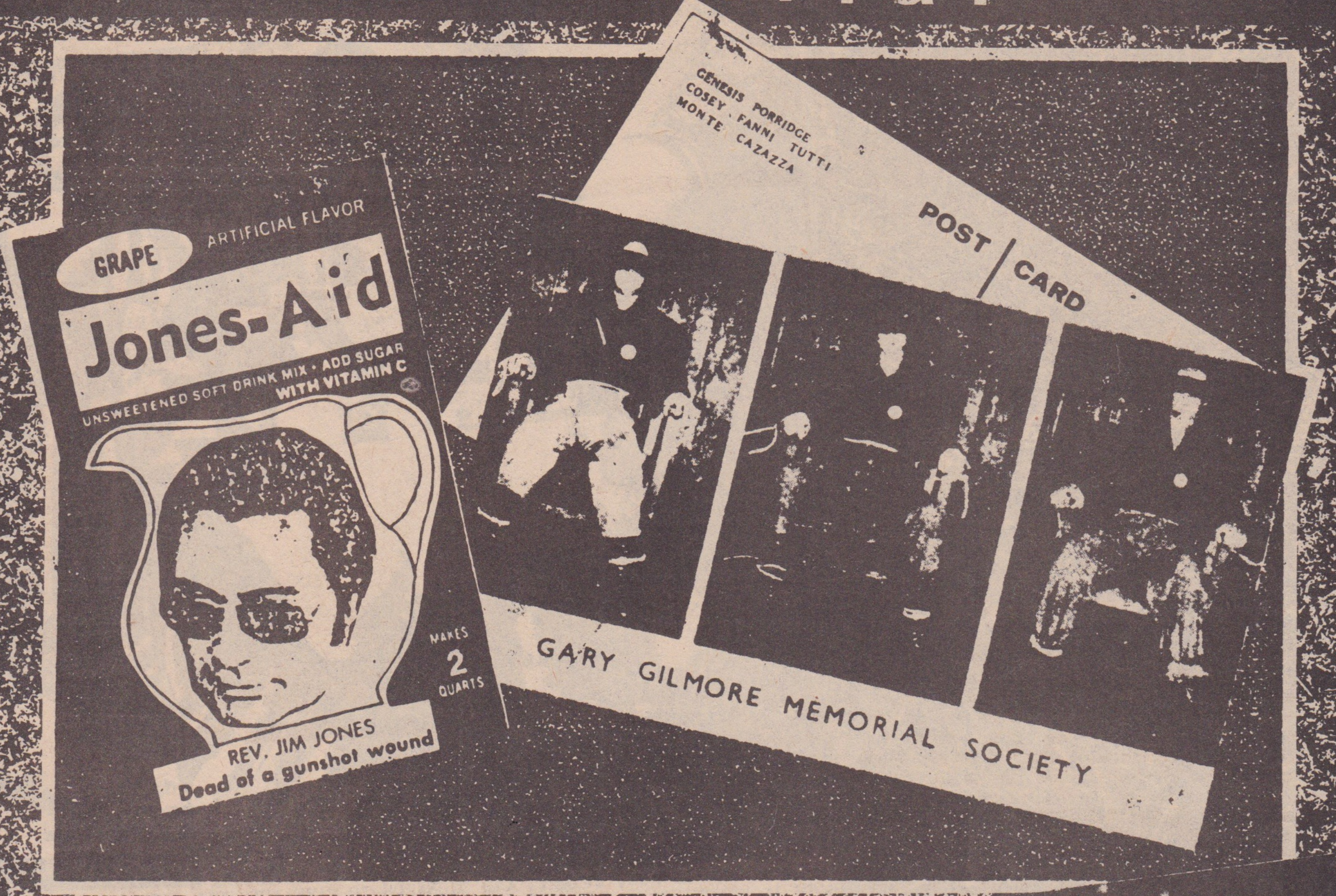
STERILE RECORDS

represented. . .but rather mini docu- dramas of events/both mired in reality and forced into the surreal. . .Any focused intent or purpose is not in evidence. . .In the (wincing) mind's eye an elusive directive, , ,to the ear 1000 nails on a blackboard. . .the bleach white underbelly of perception, slit open and left to rot. . .well enough of the vapid symbolism already. . .The main proponents of said brand of music are well documented in an excellent fanzine called Malice. . .editor Chris Phinney (also a contributor on this article), documents as follows "This type of music started with a handful of bands in '76 or '77. . .T.G., CABARET VOLTAIRE, MARC PAULINE, MONTE CAZZAZZA, LEATHER NUN, SPK, to name just a few--the early groups spawned a whole new conglomerate of bands--bands like LUSTMORD, whose long awaited LP will be produced by Chris and Cosey, formerly of T.G. now involved in the Creative Technology Institute."

monte cazzazza

So what the hell is this tuneage about/What does it stand for ideologically and philosophically/Never claiming to be all knowing or seeing, all this writer can do is offer calculated, opinionated assertations--who falls under any umbrella is admittedly open to argument. . .U.S. bands of a similar yet dissimilar bent include NO TREND/CULTURTIDE/NON/HUNTING

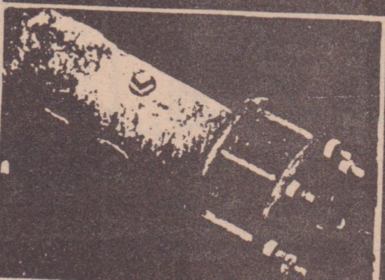
industrial

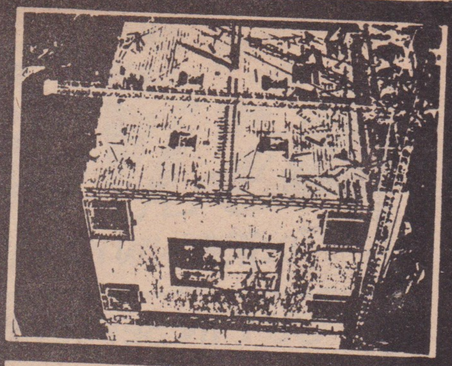

GRAPE
ARTIFICIAL FLAVOR
Jones-Aid
UNSWEETENED SOFT DRINK MIX · ADD SUGAR
WITH VITAMIN C
MAKES 2 QUARTS
REV. JIM JONES
Dead of a gunshot wound
GENESIS PORRIDGE
COSEY FANNI TUTTI
MONTE CAZAZZA
POST CARD
GARY GILMORE MEMORIAL SOCIETY

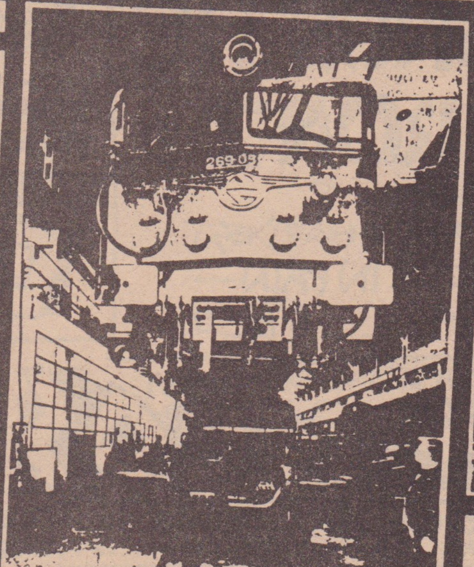
LODGE. . .Countless cassette compilations document what has become a worldwide movement. . .The early bands depicted the culture as a morose and unfeeling shell of existence. . .topics of songs included mass murderers/disease/alienation/manipulation/pornography/images of taboo/Case in point is the classic CAZZAZZA tune "Candy Man". . .a tune dedicated to Dean Koral (sp?), famed Houston mass slayer of young boys. . .thru one speaker is Monte recounting the bizarre torture practices that took place in the infamous boat house. . .whilst Cosey of T.G. stoically reads the list of the dead. . .splattered over the top of all of it is deafening shrill that is guaranteed to wilt even the firmest of constitutions. . .Graphic depictions of our darker side that wallow in the conceptual and more than not in the arguably self-indulgent. . . . .!

Genesis and Cosey spreading maggots over their naked bodies as they writhe on stage eating and subsequently re-vomit vomit could hardly be construed as talent-laden much less as entertainment. . .For brevity's sake, let's just conclude that nothing is shoved under the rug. . .When you think about it we spend a great deal of our existence in approach/avoidance-ever striving for a smooth and painless (too often) non-productive float thru our short stay on this rock. . .All that is unthinkable, untouchable, and undesirable is blocked out, cast aside and avoided at all costs. . .A meaningful existence is spelled out in terms of dollars and cents, material possessions and personal beauty. . .In the realm of avant noise, the unthinkable is screamed--the unhearable pounded. . .Life in the western world is a cocoon, where reality never mirrors fantasy, style replaces substance, beauty is hailed, the grotesque subjugated. .

ESPLENDOR GEOMETRICO







.Where do all my verbosities lead? To the simple fact that certain assemblages have cast aside all accepted societal parameters, and have taken music communication. . .noise to its most violent extreme . . .then again there are undoubtedly those who simply revel in the cacophony--drop acid--slap on the walkman, and tune out (do people still do that kinda shit?). . .Weird ducks jammin' on anti-tuneage music with a strange appeal--those involved could only hope for notoriety-- most certainly not mass acceptance by any stretch--In many cases no statement at all is involved--Genesis P. Orridge's kotex collection/CHRIS AND COSEY's excursions into subverting the mind with the subliminal/ESPLENDOR GEOMETRICOS savage monotony/CLOCK DVA's black and white imagery/NO TREND's adolescent idiocy--I could ramble for hours--The point being there is no point--the gamut of musical experience stops nowhere--it continues ever downward in a swirling spiral of noise (heavy duty huh jack?)

Ok so is it a relevant forum, or art schlock? Again your perceptions/tastes/and open-mindedness will dictate any predilection towards this type of music--But to this writer, this realm of (non) music is as relevant as any. . .An amalgam of sight and sound. . .What follows is but a short list of what I would term the most influential. . .well let's just say the 5 or so discs that fucked with me and made me love the sound: 1) THROBBING GRISTLE, 3rd Annual Report, 2) SPK, Surgical Penis Klinik 45, (Coll cover), 3) MONTE CAZZAZZA, To Mom On Mother's Day/Candy Man, 4) THROBBING GRISTLE, We Hate You Little Girls, 5) THE LEATHER NUN, Slow Death. (All of the above are on Industrial Records). Chris Phinney now tells all of the current happenings:

SPK have a new label titled Musique Brut (to replace Side Effects Records). Their first release on this label will be Necropolis/Amphibiane and Reptiles and will be an interpretation of the music of Adolf Wolff as presented by various musicians. CHRIS AND COSEY of the Creative Technology Institute have an EP and LP coming out with ex-WHITEHOUSE member Glenn Michael Wallis. MARC PAULINE is still doing gigs and working on independent projects and soundtracks. . .other bands of note. . .TEST DEPT./PORTION CONTROL/DIE TODLICHE DORIE/DDAA. . .from Italy there is MAURZIO BIANCHI. . .from Belgium there is INSTEAD OF /and POLAR PRAXIS. . .NURSE WITH WOUND and BLADDERFLASK are from England. . .TRIGGER and THE THRILLKINGS, who hailed from Memphis but have since broke up. . .New Jersey's NIGHT CRAWLERS/ EMPTY WEIN from Austria. . .ARCHITECTS OFFICE-USA/AXZONE VERTE from Belgium/ THE PENULTIMATE INFINITY, COLD IN THE HEAD/NICO DE HAAN/ AND PRODUCT BLANC also from Belgium. . .Editors note. . .Chris' list was much more extensive than this but for the sake of brevity and impossible penmanship, the above list has been abbreviated. . .If you would like an excellent publication on this type of music write to him at 142 South White Station Rd., Memphis, TN 38117. . other rags dealing with the aforementioned sound are Unsound/Tone Death/Sounds/Vox/Force Mental/Flowmotion/Object/the Other Sound/Beyond the Pale. . . . .as Chris so aptly closed his offering (and I concur): "The Industrial Age marches on and shall continue to do so forever. . ."

RATCAGE ITS MIR THE LABEL

70 GREENWICH AVE #112 NYC 10011

OUT IN SEPTEMBER 2

AGNOSTIC FRONT

DEBUTE LP
FROM NY'S HARDEST
—VICTIM IN PAIN—
MOTR 29....... $5.50

FROM FINLAND..

RATTUS

WITH THEIR AMERICAN
DEBUTE LP
MOTR 28........ $5.50

HEART ATTACK

-SUBLIMINAL SEDUCTION-
4 SONG 12" W/BROCHURE
MOTR 27.......... $3.50

COOKIE PUSS

BEASTIE BOYS
12" LEGENDARY
RAP HIT!
MOTR 26..... $3.50

FROM OUT OF THE NORTHWEST
CAME THE

NEOS

INCREDIBLE
14 SONG 7"
WITH COMPLETE
INSTRUCTIONS!
MOTR 25
.... $2.50

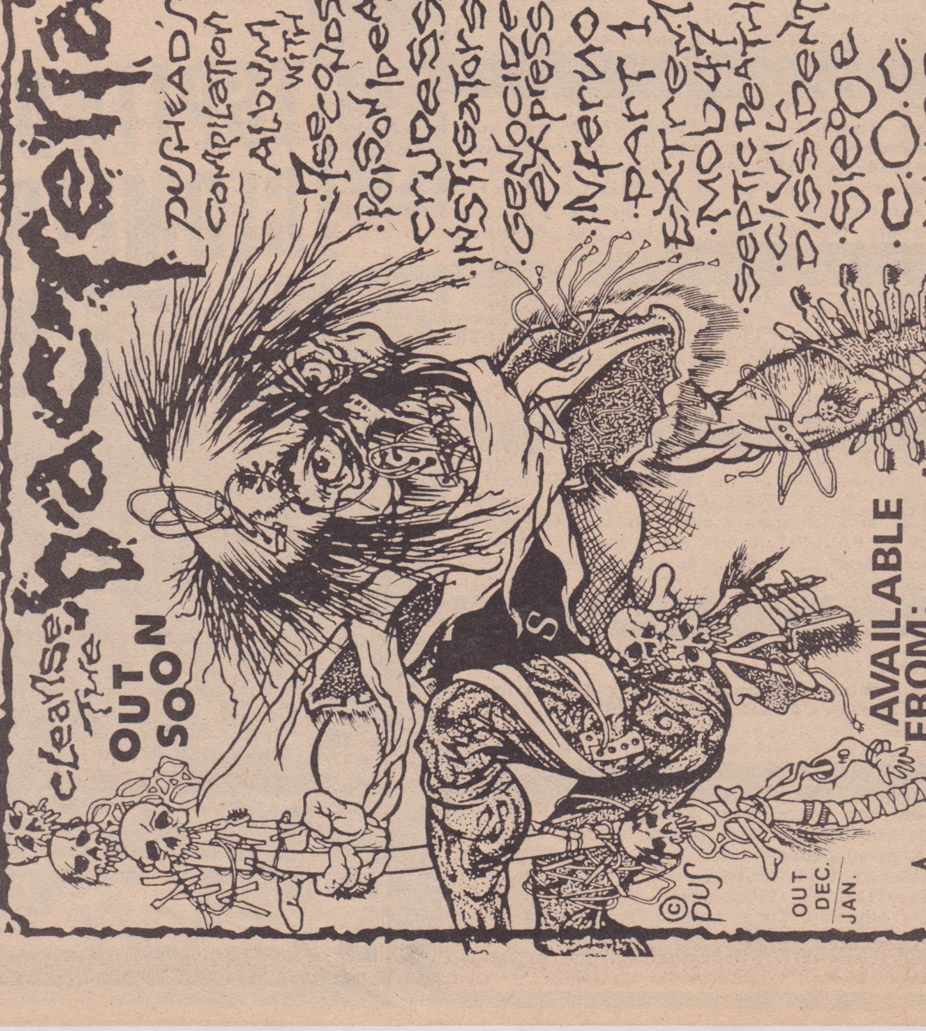
YO YO FOR THE CIA

AND DONT FORGET
POLLY WOG STEW
8 SONG EP FROM THE
ORIGINAL BEASTIE BOYS
MOTR 21........... $2.00

SKATE BOARD LIST AVAIL-ABLE

MAILORDER INFO: POSTAGE .50 1ST RECORD .25 EACH ADDITIONAL
OVERSEAS 1.00 PER RECORD ... PHONE: 212 254 6325

PUSHEAD
po. box 701
san francisco, calif. 94101
U.S.A.



cleanse the

bacteria

OUT SOON

PUSHEAD'S COMPILATION ALBUM WITH
- 7 SECONDS
- POISON IDEA
- CRUDESS
- INSTIGATORS
- GENOCIDE EXPRESS
- INFERNO
- PART 1
- EXTREM
- MOB 47
- SEPTIC DEATH
- CIVIL DISSIDENT
- SIEGE
- C.O.C.
- AKUTT
- INVILEGGELSE
- ENOLA GAY
- EXECUTE

OUT DEC. JAN.

A WORLD SAMPLER LP

AVAILABLE FROM:
MOR-DAM,
ROUGH TRADE,
AND LICENSED IN THE
U.K.

THE BIG "THANK YOU!" LP WITH BANDS FROM..... AUSTRALIA
AUSTRIA, DENMARK, GERMANY, HOLLAND, JAPAN, NORWAY,
SWEDEN, U.S.A., AND THE U.K. **SPECIAL** LIMITED EDITIONS
AVAILABLE THRU **mail order** ONLY!! WILL FEATURE A FREE **12"**
FOR **$7** • P.P. U.S.A./CANADA..... **$10** • OVERSEAS AIRMAIL! soon!!!

REVIEWERS
~~(JB) JEFF BALE~~
(JEL) JELLO BIAFRA
(LH) LYLE HYSEN
(CL) CHIP LAMEY
(PUS) PUSHEAD
(RS) RUTH SCHWARTZ
(SS) STEVE SPINALI
(TV) TESCO VEE
(TY) TIM YOHANNAN

Send MRR your record or tape for review. If possible, send 2 copies of records (one for review, one for radio airplay). With tapes, only one copy is necessary, but it must be a "for sale" tape to be reviewed. The address is: Maximum Rock'n'Roll
P.O. Box 288
Berkeley, CA 94701

U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S. U.S.

ACCELERATORS - "Public Enemy No. 1" EP

A snappy new punk pop EP with a whiff of the '60s (especially in "I've Seen Her Somewhere Before"). The ACCELERATORS have RAMONESy vocals, blasting guitars, bouncy singalong melodies, and that relatively rare ability to write terrific tunes. My favorite release of the month. (JB)
(Mutha; contact Accelerators Music Inc.--40 Concord Pl.--Union, NJ 07083)

ANGST - "Love Dissolves" cassette

Elements of '77 punk, hard pop, and even C&W surface on this pleasantly upbeat 5-track effort. Instrumental expertise and good songwriting abound on this tape, though my favorite composition is the pop=punky "It's All A Lie"" because of its tasty guitar riffing. Very entertaining. (SS)
(J. Pope, 2215-R Market St #274, San Francisco, CA 94114)

BLIND ACCEPTANCE - "I want Out" cassette

On their slower material, these guys remind me of the FUCK- UPS, with their older-style, bone-crunching punk attack. Most of the songs here follow in that mold, with a couple of thrashers, or at least with thrash breaks. Their lyrics tend to dwell pretty much on the negative, making the FUCK-UPS comparison even more valid. (TY)
($3 to Aron, 304 Kinross Dr, Walnut Creek, CA 94598)

BLIND IDIOT GOD - "Your Skull" cassette

A very powerful blast here. Who are these guys/gals and why doesn't everybody know about them? This 14-song thrash rave comes incomplete without vocals, but who cares? Killer. (TY)
(Anne & Miles, 6408 Alamo 2-E, St Louis, MO 63108)

CERTAIN DEATH - "Life is a Bitch...Then You Die" cassette

These guys have a knack for extremely clever punk arrangements, and demonstrate a good hand for satiric lyrics, as well. I only wish the ultra-boring guitar solos had been excised from these boiterous and intelligent mid-to-fast tempo punk tunes. "Spontaneous Human Combustion" is a pop-punk near classic. (SS)
(12156 Greenwood Ave, Blue Island, IL 60406)

CONDEMNED TO DEATH - "Diary of a Love Monster" LP

C2D are mostly down to a 3-piece (new singer only takes part on a couple of numbers), but still scorching out those banzai power chords. This LP sheers away the flesh with metallic HC, fast with effective grinds, raw thumping rhythms, and whining with bloodthirsty guitar leads. If you craved more of their EP, quench yourself on this 12-song gem. And where do they get these song titles??--"Hair Spray Randy", "Bang Your Maiden Head", and "Lost Tweekend", to name a few. (Pus)
(Landmine, 404 Broderick St, San Francisco, CA 94117)

CUNTS - "Apocalyptic Breakfast/Turn of Night"

This may be the CUNTS' best effort yet. Like YARD TRAUMA, they manage to produce an organ-based 60s punk sound that's simultaneously evocative and tough. Both sides here are strong, but "Apocalyptic Breakfast" is particularly impressive. (JB)
(Disturbing--P.O. Box 11463--Chicago, IL 60611)

CYANAMID - "Stop the World" EP

This is an unusual release in that it mixes short garage thrashers like "I Hate Pigeons" and "Older People" with lengthy, droning tracks containing feedbacking guitars, noise effects, agonized vocals, etc. (the title cut and "This is Hell"). CYANAMID may be too primitive and tuneless for some people, including me, but they are different. Give 'em a listen. (JB)
(Mutha; contact Dan Mulleavey--332 B1 St. John Pl.--Bound Brook, NJ 08805)

DEMENTED DINNER MUSIC - cassette

Mostly guitar and synthesizer dementia from one Terry Snider, done over the course of years. It's sort of folk/pop/industrial trash (again Europeans, not thrash), some of which is listenable but painful, some which is actually enjoyable. One person's expression. (TY)

($5 to 923 Campbell, Walled Lake, MI 48088)

DOMINO THEORY - "Weather Report" cassette

Crypto-cowboy music, maybe? Bizarre guitar playing meets poppy No Wave? Not exactly pop; not exactly punk. You tell me. (TY)

($5 to David Tholfsen, 905 E. Whitton, Phoenix, AZ 85014)

DRILLS - "Skullface" cassette

A very noisy but interesting tape. While punk to the max, this garage outfit employ some "special effects," making this effort varied and enjoyable. Hope they do a record. (TY)
(Patrick McCabe, PO Box 85817, Seattle WA 98145)

ED GEIN'S CAR - "Brain-Dead Baby" EP

Excellent, powerful '77-style punk in a MISFITS/UNDEAD vein. The title track is instantly memorable for its sickoid lyrics and pre- eminintly catchy instrumentals, but the other 2 songs here keep up the standard just as well. My opinion: get this EP as soon as humanly possible. (SS)
(617-46th St., Brooklyn NY 11220)

ERASERHEAD - "The Demo" cassette

Not to be confused with the English band, this Memphis outfit are a punk/metal/rock amalgam. The overriding emphasis is on the punk side, but there's a lot of guitar wanking and soloing, and you know how excited I get about that. But find out for yourself. (TY)

($2.50 to Harsh Reality Music, PO Box 24166, Memphis TN 38124)

EXHUMED LUNCH - "Mistakes" cassette

A bizarre mixture of 5 tracks appear here. There's one experimental, a thrash instrumental, a cover of "Green Acres", and 2 stop-and- go thrash songs. All are well done, especially the title track. Interesting. (TY)
(9510 St Charles, Fairfax, VA 22032)

F.U.'S - "Do We Really Want To Hurt You?" LP

Don't let them fool you: beneath those goofy faces, beneath their copycat music (YOUTH BRIGADE), beneath their imitative cover (U.S. CHAOS), and beneath their lame lyrics (Alan King?), lies some real intelligence. How can I tell? Well, if you play this record backwards, you can barely make out the following: "Long Live Proletarian Internationalism!" and "All Power To the Soviets!". I just knew they weren't as lame as they acted. (TY)
(Enigma)

GET SMART! - "Action Reaction" LP

Rhythmic pop/garage straightforward ditties. It's all very clean and well-produced and new wavish and I think I can't handle this anymore. It's for mildly mild mildewed kids. (TY)
(Fever, PO Box 87610, Chicago, IL 60680)

GROUND ZERO - LP

Sounds like '70's Irish Rock cum Folk. Cum whatever, this is lightweight, jaunty stuff, which we wouldn't ordinarily review, 'cept it's on the HUSKERS label. But not even Bob Mould's magic can bolster this one. (TY)
(Reflex Records, PO Box 8646, Minneapolis, MN 55408)

INITIAL ATTACK - "Not To Be Confused" cassette

A 4-song demo in the old No Wave punk-funk tradition. Actually, it sounds somewhat refreshing now, though it sure got to be stale back then... (TY)
(Carol Schutzbank, PO Box 15921, Philadelphia, PA 19103)

JACKSHIT - "Hicktown" EP

These goofballs from Reno cut loose with some hysterical thrashers on this 6-song EP. "We Still Like Drugs" has loads of amphetamine thrills, though "E.T. Go Home" arguably rates as the funniest song of the bunch. My recommendation: go out and snap up this record and join the yuk-fest! (SS)
(Squirtdown Records, 5012 Lotus, San Diego, CA 92107)

JUNIOR ACHIEVEMENT - "Fade To Black" LP

Powerful production and an incisive guitar sound conspire to make this debut album by JUNIOR ACHIEVEMENT both dramatic and exciting. None of the songs in particular stand out from the rest, but the 10 mid-to-fast speed HC tunes here boast clever arranging touches which add good measures of texture and vitality to the proceedings. A solid LP -- with some exotic lyric themes. (SS)
(X-Sonic, PO Box 24834, Tempe, AZ 85282)

KREMLIN KORPS - "Moscow's Revenge" EP

Superficially not unlike SIN 34, KREMLIN KORPS opt for a more churning guitar sound and longer songs which emphasize personal politics. The compositions are okay, but not exceptional; the things which really make this 4-tracker work are the rich instrumentals and sneering, satiric vocals. Interesting. (SS)
(Speed of Sound, PO Box 16117, Philadelphia, PA 19114)

LEAVING TRAINS - "Well Down Blue Highway" LP

Travel back with me, if you will, to the boring ass days of the late '60's-early '70's. These were the days of laid-back, countrified rock music and self-conscious 'me' lyrics. You want outta there, you say...then take the needle off this record, fart! (TY)
(Bemisbrain - Enigma)

LOVE CANAL - "We Know Something" cassette

Quite a neat 10-song tape that really should've come out on vinyl. It's classic SoCal thrash, reminding me a bit of what the MIDDLE CLASS might have sounded like had they continued from their thrash roots. It kicks! (TY)
(Kerry, 18142 Sand Dunes Ct, Fountain Valley, CA 92708)

MAD PARADE - "Mad Parade" 12"

They sound like they come from Ireland (S.L.F., UNDERTONES), but actually it's Covina, California (they appeared on Barricaded Suspects comp). Lots of excellent pop/punk with good hooks and choruses, with more of a SoCal not-quite-thrash rush. They look like poseurs, though, and while they might give SOCIAL DISTORTION a run for their money in that field, I hope they don't end up like the RED ROCKERS (you gotta check the cover of their latest LP!) (TY)
(Important, 14505 Hindry St, Lawndale, CA 90260)

MONKS - "Black Monk Time" LP

Very bizarre. A reissue of a '60's punk band made up of G.I.'s stationed in Germany during the Vietnam era. Besides their unusual haircuts (bald spots dead on top of their heads), their music was quite experimental for a pop/punk band. They utilized a banjo, among other weird sounds, incorporating them into tough, rhythmic R&B rockers. Worth looking for. (TY)
(Available through Midnite Records)

MORTAL MICRONOTZ - "Live Recordings..." EP

There's some fine rocking stuff on this 5-song release; it's consistently great garage R'n'R with plenty of power, great snarly vocals, and fine production. Especially liked "Cleo," which brought images of the BAD BRAINS to mind. (TY)
(Fresh Sounds, Box 36, Lawrence KS 66044)

NO TREND - "Teen Love" 12"

NO TREND's debut EP was a grungy blend of demented lyrics and near-insane instrumentals -- in other words, a classic. This 12" contains those tracks remixed to sound a bit cleaner, plus 2 additional songs. Of the newer stuff, "Die" in particular rates for its chilling vocals; of their older material, "Mass Sterilization" still maintains its dynamicism. Great record. (SS)
(No Trend, 1014 Ashton Rd., Ashton MD 20861)

NUCLEAR CRAYONS - "Bad Pieces..."LP

To be creative one need not overtly placate our inherent need for aggro; this lot chooses the back way in much the same way a certain strain of barbed leeches swim into children's rectums when they stop moving in the Amazon. A disc like this will languish on record shelves only because people would rather cop out on the tried and true rather than burn their big toe in the boiling hot-spring of newness. Your loss, fuckers. (TV)
(Outside Records, 3111 First St No., Arlington, VA 22201)

NUMB SEX - "Constantly Itching Down There" cassette

Claiming influences that "range from BUZZCOCKS to DIE KREUZEN to early STONES to IGGY to MINOR THREAT", it'd be hard to really go wrong. While by no means as singularly excellent as any one of these bands, they do indeed display a blended "punk/pop/with power" that all said-influences have/had, and all without being obvious imitators. (TY)
($3 to Sean McDonnell, Box 356, Flint Hall C, Mt Olympus Dr, Syracuse NY 13210)

O.D.'S - "Back at the Ranch" LP

These ORANGE DOE-NUTS from Kansas City present us with almost 2 separate bands. One side is pretty much an excellent thrash record, with snappy, rapid-fire clear-cut songs. But flip it over, and suddenly we're hearing reggae, jazz, and experimental stuff. I realize we're all a bit schizophrenic, but.... (TY)
(Fresh Sounds, Box 36, Lawrence KS 66044)

AL PERRY AND THE CATTLE - "The Cattle" cassette

Weird-ass rockin' C&W flavored punk. I hear LINK WRAY, BUTTHOLES, VELVET UNDERGOUND, and all kinds of stuff in here. Unfortunately, it's only 6 songs long, but it's still pretty neat. (TY)

($3 to Al Perry, PO Box 40421, Tucson, AZ 85717)

POISON 13 - "Poison 13" LP

A new band that contains Tim and Chris (BIG BOYS), Mike Carroll, Bill (ex-HAPPY DEATH), and Jim (ex-EL B J). There's a mixture of some of the best elements of '60's punk (especially the vocals), '70's punk (a cover of RICHARD HELL's "Blank Generation"), and blues rock (a la GUN CLUB meets CREAM). The beat is pounding, the guitars are powerful (slide guitar even!), and the production and execution are tight. They rock. (TY)
(Wrestler, 1900 Eastside, Austin, TX 78704)

REDD KROSS - "Teen Babes from Monsanto" 12"

Somewhat disappointing, especially after such a long wait for a REDD KROSS R'n'R fix. Mostly all covers (STONES, BOWIE, KISS, etc., etc.), the only real killer for me, the only composition with that ol' RK pizazz is the only original, "Linda Blair." Hey guys, don't wait so long for the next record -- and get back in your groove. Pin-Ups this ain't! (TY)
(Gasatanka - Enigma)

REPLACEMENTS - "Let It Be" LP

This varied album contains quite a few lilting acoustic tracks, some straighahead rockers, a bit of metal, and some really inspired lyrics. "We're Coming Out" and "Favorite Thing" are exciting enough, but the remainder of this release lapses into lackluster, uninvolving pop. Severely inconsistent. (SS)
(Twintone, 445 Oliver Ave So, Minneapolis, MN 55405)

RHYTHM PIGS - "An American Activity" EP

RHYTHM PIGS play good 'meat & potatoes' thrash with surprisingly effective vocal harmonies and musical changes of pace. Most of the songs here manage to break the typical thrash mold without sacrificing a whit of power in the process. Check this one out! (SS)
(Unclean Records, PO Box 725, Sand Springs, OK 74063)

SIS Q LINT - "Wally Wally/The Very Last Record..."

"Wally Wally" satirizes the arch-conservative Wally George TV show with a disciplined powerchord attack, some studio gimmicks, and self-consciously funny lyrics. The flip is a spoken word/tape dub track. I admired the spirit of this 45 more than I really enjoyed it. (SS)
(David Kessel Intl., PO Box 3751, Hollywood CA 90028)

SOCIAL SLUGS - "Great Balls of Fun" cassette

Ah! the garage aesthetic -- you either like it or you puke. Now Jeff, he likes it (the aesthetic, that is). The Pus, it's not his cup of disease. Me, some's got charm, but in small doses, unless it's pure rockin' noise. This particular manifestation of the genre has its moments (more than not) but it does wear thin after a while. (TY)
(Mutant Baby, 110 Beverly Dr., Kennett Sq. PA 19348)

STARK RAVING MAD - "MX" 12"EP

Three former members of Houston's PISSED YOUTH moved to NY, and joined with a fourth party, and put out a real jem of a thrash record. If you love fellow former-Houstonites D.R.I., then you know what you're in for here. Short, sweet, and vicious blitz attacks are the vehicle for their assault on hypocrisy, apathy, and fascist behavior. Get it! (TY)
(Steve Kaye, PO Box 174, Stony Brook, NY 11790)

SUBURBAN MUTILATION - "The Opera Ain't Over Til The Fat Lady Sings" LP

Norb reminded me that on an earlier review of one of S.U.M.'s gnarly tapes, I said "I fear the day they get into a sudio and we get to find out what is underneath all that noise". Well, that time has come, and according to Norb, it's "more noise". Not quite. S.U.M. has managed to maintain their 'noise' on this studio LP, but we also discover some great, frantic, crazed thrash 'music'. No let down at all. (TY)
($5.50 to Norb, 708 St. Joseph, Green Bay, WI 54301)

T.M.A.-"What's For Dinner" LP

Who are these guys? Well, whoever they are, they really shred. T.M.A. play totally fast, gnarly thrash with lots of hooks 'n' tunes. Tight and clean, too. The lyrics are typical 'punk rock', bitchin' 'n' moanin' 'bout everythin'. (TY)
(Jimboco Records, PO Box 203, Ansonia Sta., New York, NY 10023)

TEENAGE DEPRESSION - "Skank or Die" EP

Hey, buy this gnarly thrash record and find out everything these guys hate: anarchy punks, speed punks, Henry Rollins, frat boys, rabbits, moms, commies, Reagan, and probably themselves. However, they do love "Kate," the lucky girl. Music's pretty cool. (TY)
(Box 4020, Brown University, Providence RI 02912)

3-D INVISIBLES - "Put On Your Glasses" EP

This clever Michigan outfit is obviously obsessed with grade-B horror and sci-fi films. While I share their enthusiasm for such things, I think their music is a bit too campy and cute to transmit that genre's combination of awe, humor, and fear into the aural dimension. The basic garage pop/punk/rock songs here could benefit greatly from a more distorted guitar sound. Comes with D.I.Y. 3-D glasses. (JB)
(Neurotic Bop--451 Redwood--Troy, MI 48083)

TOMMY DOG - "In My Own Words" EP

The impression this music gives off is one of being on the "dark side" -- whether by more traditional classic punk soundsor post- punk, the depressing element comes through. It's all well-done (tight and powerful), but it does leave me "cold" emotionally. Hmmm...who's this Jack Rabid on drums? (TY)
(422 W. Broadway, New York, NY 10012)

U-BOATS - "Street Tough" LP

They look punk, but sound more rock. There is some early punk-sounding stuff, but about half the material is sort of pre-punk or else has a lot of wanking guitar solos. Those songs that are 'punk' are pretty goog (and powerful), and those that aren't are pretty bad. Note: not too enlightened (as in sexist). (TY)
(Crow Records, PO Box 290552, Tampa, FL 33687)

VANDALS - "When in Rome Do as the Vandals" LP

This spirited release contains loads of wildly satiric funnypunk, with dabblings into C&W, funky rock, and similar musical madness. A lyric sheet is desperately needed to enjoy this album (none is provided), but a few songs, like the hysterical "Mohawk Town," provoke laughter without such assistance. In the same general mood as their debut 12", and therefore recommendable. (SS)
(National Trust, c/o Suite #216, 195 Claremont, Long Beach CA 90803)

VARIOUS ARTISTS -"Big City Don't Want No Pity" EP

This third Big City compilation EP features solid, aggressive material by ULTRAVIOLENCE, ARMED CITIZENS, UNJUST, and in particular, NO CONTROL, who deliver a gripping mid-tempo blasr reminiscent of the AVENGERS live. Some rowdy, biting material here (although some has been previously released, and all are slightly dated) -- so give it a listen! (SS)
(Big City, 2329 Vance St, Bronx, NY 10469)

VARIOUS ARTISTS - "Buddha Was Fat" cassette

8 songs (5 bands) from upper N.Y. State. The WRONG CROWD are like late-period VELVET UNDERGROUND, the PLAGUE are garage, RELIGIOUS INSANITY are mercifully short-song oriented, SUICIDE POETS are mysterious, and THRASH HAPPY are the furthest thing from thrash imaginable. (TY)
($1.50 to 481 Quaker Rd, Chappaqua, NY 10514)

VARIOUS ARTISTS - "4 7" on a 12" LP

So you've been crawling up the walls trying to get these clasic 7" EP's, paying 5 times the original price for a copy, and now here it is for you all to experience. These are the roots of the original D.C. sound, with the TEEN IDLES (with Jeff and Ian of MINOR THREAT), S.O.A. (with Henry of BLACK FLAG), GOVERNMENT ISSUE, and YOUTH BRIGADE (not the L.A. variety; this one had Bert of DOUBLE O/SECOND WIND) in their debut EP's. Still classics, and should be part of your collection! (Pus)
(Dischord, 3819 Beecher St NW, Washington, DC 20007)

VARIOUS ARTISTS - "Midnight Christmas Mess" LP

Other than a few too-pop or rockabilly clunkers on side 1, we are left with an excellent '60's punk-type compilation of various contemporary groups. There's killer stuff from YARD TRAUMA, NADROJ & THE WOLRATS (doing the SONICS' "She's Waiting" with new lyrics), CHEEPSKATES, among others. There's even Midnight owner, J.D., doing his tribute, a la Phil Specter's Xmas LP, to the season. (TY)
(Midnight, PO Box 390, Old Chelsea Sta., New York, NY 10011)

VARIOUS ARTISTS - "Texacore 1" cassette

A real gnarly, kick-ass compilation consisting of such luminaries as PUNK FLAMINGOS, PRENATAL LUST, BILLY BOB FAGGOTS, FEARLESS IRANIANS FROM HELL, TOEJAM, and 3 others. It has good sound quality, too. More than decent. (TY)
($1 to Jeff, 5014 Arbor Ridge, San Antonio, TX 78228)

YARD APES - "Neurosis/Ghost Town"

The YARD APES demonstrate an arty, No Wavish influence on these tracks, with varying effects. "Neurosis" mines a funky-rock approach without much success, though the flip's poppy offering qualifies as a modest foot-tapper. OK, but no big deal. (SS)
(Fresh Sounds, PO Box 36, Lawrence KS 66044)

U.K. U.K. U.K. U.K. U.K. U.K. U.K. U.K. U.K.

ALIEN SEX FIEND - "E.S.T. Trip to the Moon/Boneshaker Baby"

"Boneshaker Baby" is a real neat CRAMPS-type rave, rockabilly beat and echoes to the max. Boss. But the A-side is that post-punk dreck that I can't handle at all. (TY)
(Anagram)

ANGELIC UPSTARTS - "Last Tango in Moscow" LP

It's touching to see old bands hang in there, although I'm not too ecstatic about this case. Maybe I'd like a slightly less-produced version of some of the songs (way too clean and sparse for such slow-tempo stuff), but some of the songs are just plain lame. Splodge does a good job on the vocals though. (TY)
(Picasso)

CHAOTIC DISCHORD - "Live in N.Y." LP

Fucking egg, were you at that gig? Fucking 50,000 bleeding punks jammed into Madison Square Garden for this one-time performance. A wall of sound, the punks cheered and clapped all night, giant thrash circles, the pit, it was fuckin'! VAN HALEN was the opening act. But when CHAOTIC DISCHORD came on stage, the crowd went fucking apeshit. If you're gullible enough to believe this fucking mess, then those thrashing CHAOTIC's wanked a joke on you. Oh yeah, say "fuck" every other word. The best fucking novelty fucking thrash fucking album yet. (Pus)
(Riot fucking City)

DEFORMED/NO BRAIN CELLS - Demo cassette

Two regional English bands split a tape here, and they couldn't be more different. DEFORMED's recording is a studio demo, and their sound is "death punk", cleanly executed (get it?), and effective. NO BRAIN CELLS do 30-second thrash numbers, and it's a live tape that fades in and out (at least on my cheapo machine). It's good to see such varied punk bands be able to cooperate though. (TY)

($3 to Fight Back Zine, 41 Maple Ave, Lowton, Lancs., ENGLAND)

GONADS - "Live -- Official Bootleg" double LP

Sorry kids, but I could only make it through 1-1/2 sides of this "rock'n'roll" record. Not my cup of tea. Amazingly, though, Jeff actually liked it (I worry about that boy sometimes) saying it was "funny" and had "some OK music." (TY)
(Red Robin Records)

LOST CHERREES - "All Part of Growing Up" LP

This is their first LP after 2 strong EPs and they're lyrically and musically just as strong as they ever were. In the tradition of the RAINCOATS, their four female vocals harmonies really stand out -- you'll either love it or hate it. They do mostly somber, melodic ballads but every once in a while they pick up the pace and sound almost psychedelic. "Nervous Breakdown" is especially good. (RS)

(6 D'arcy Rd., North Cheam, Surrey, ENGLAND)

MAJOR ACCIDENT - "Tortured Tunes" LP

I've only occasionally enjoyed the British pop-punk of MAJOR ACCIDENT in the past, but this rather bootleggy-sounding live LP sacrifices the primary merits of past recordings -- production quality and layered instrumentation. Only for die-hard fans of this outfit. (SS)
(Syndicate Records, 133a High St., Acton, London W3 6LY ENGLAND)

MAU MAUS - Tear Down The Walls" EP

Another more-than-competent release from these lads. For your money, you get 3 medium-fast punk tunes, and one thrasher. They handle both styles well, though seem better suited to punk, making them sing-a-long-simple. (TY)
(Rebellion Records, 6 Peatfield Rd, Killamash, Sheffield S31 8DJ)

METEORS - "I'm Just a Dog/Electro"

More rockin' rollin' from the METEORS. Both cuts here are uptempo numbers with raunchy vocals but overly clean guitars; the sound effects in "Electro" are particularly cool. (JB)
(Mad Pig)

RAPED - "Philes And Smiles" LP

England's glam-punkers, the RAPED, finally release an album -- and it's out 5 years after they wimped out and became the CUDDLY TOYS. This one has a side of piledriving '77 punk anthems, concentrating on kinky sexual themes, and another side of fair quality live recordings taped at the Vortex in late '77. Mandatory for afficianados of vintage U.K. punk. (SS)
(Iguana Records)

SEARS - "If Only...." 12" EP

If only this wasn't Nov. 6th (the day before this issue goes to press and, coincidentally, election day in the U.S.), maybe I'd find this British "peace punk" outfit inspiring. But it is, and as I watch Reagan taking 49 states on TV, I can't help but wonder why the SEARS or anyone else even bothers to try to increase awareness. Unfortunately for all of us, the world doesn't operate on the basis of morality or, indeed, rationality. Oh yeah, their music is alternately haunting and powerful, so try and ignore my pessimism. (JB)
(Bluurg--2 Victoria Terrace--Melksham, Wilts--ENGLAND)

VARIOUS ARTISTS - "Attack of the Killer Pussies" LP

The follow-up to Blood On The Cats, this comp again features trash/garage rockabilly/ r'n'r. There are a few previous releases here, a few well-known bands (METEORS, SICKIDZ, MILKSHAKES), a few up-and-comers (KING KURT, STINGRAYS, TURKEY BONES AND WILD DOGS), and absolutely no manic psychobilly. Just OK. (TY)
(Anagram)

VARIOUS ARTISTS - "Beating the Meat" LP

Welcome to the X-Centric Noise cassettes 'greatest hits' LP -- all their best stuff grooved into a fiery wax platter. Many of your favorites first appeared thru X-Centric, and now you can experience the storming energy of TERVEET KADET, UPRIGHT CITIZENS, NEOS, HUVUDTVATT, OLHO SECO, PROTEST, RATTUS, POWERAGE, COLERA, CULT MANIAX, and more. For fanatic and neophyte alike. Support Shesk's efforts (he's helped popularize international music for years) and help keep that energy flowing. (Pus)
(XNT, 17 West End Rd, Cottingham, N Humberside, HU16 5PL, ENGLAND)

VARIOUS ARTISTS - "Bullshit Detector #3" double LP

41 underground acts delivering the message of peace, and their anger about the corrosion of society. A variety of musical styles, ranging from readings and folk, to punk. Loud and aggressive, it carries it all and holds strong. The poster cover features an informative segment on each artist's lyrics and beliefs. As the cover states, "Don't expect music when the melody is anger, when the message sings defiance." With a haunting illo by Naomi! (Pus)
(Crass Records)

VARIOUS ARTISTS - "Two Ninety Nine" LP

A whole lot of current U.K. bands (11 to be exact), each with a track or so, and bizarrely, one U.S. band (KILLROY). We get some mid-tempo tracks from ANIMAL FARM, SICK VICARS, ENEMY, RESISTANCE 77, THOSE OBNOXIOUS TYPES, and PARANOIA. Not earth-shaking, but solid Brit-punk. (TY)
(Rot Records)

VIBES - "Can You Feel" EP

While in the psychobilly vein that's becoming more and more popular, these guys kick ass a bit more than most of their contemporaries. Even the slowest number, "Mini-Skirt Blues", has got good power. Plus, they do a great cover of the COUNT FIVE's "Double Decker Bus". (TY)
(Big Beat)

WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD WORLD

ACID DROPS - "Surfin' Prostitute Beat" EP

Listening to this, one gets the impression that Australia's ACID DROPS are trying to fuse psychedelic and CRAMPSish influences, but the results are not generally satisfying. "Rattle My Zulu" lacks the raunchiness to make for effective psychobilly, and their cover of 60s classic "Outta Sight, Outta Mind" isn't up to the trashy standard set by the OUTTA PLACE's recent rendition; only the punky title track, with its snarling female vocals, really connects. (JB)
(Greasy Pop; no address)

ASTA KASK - "Rock Mot Svinen" EP

Another excellent 7" (their third) from this Swedish unit. They play very fast punk with catchy tunes, cool singing, and hooks galore. While thie style is not unlike some of the better Brit-punk bands, they deliver it with zest and feeling. (TY)
(Bjorkangsq. 3, 54500 Toreboda, SWEDEN)

ANTI-HEROES/LIEBIS - split cassette

Two decent HC bands. Nothing really exceptional to distinguish them from the hordes, but they do pound 'em out.
($2 to Helge Schreiber, Schmuchtenderferstr. 160, 42 Oberhausen 14, W. GERMANY)

ALIEN - "Celebrating Your Victory" LP

For real, it's like a humongous swatch of pounding electric noise. Every time you play it, your neighbors will wonder where you've got the ship boiler...will swear you are fucked up...will wish they are like you. This disc is quite simply the absolute nuts, plain as that. (TV)
(Monster Records, W GERMANY, no address)

BAWS - "Let's Have a Ball" flexi

A 3-song Japanese Oi record. Musically, it's pretty good, with power and lots of catchiness. But to really appreciate this disc, you'd have to read the lyric sheet; the most bizarre translations to English I've seen yet. (TY)
(ADK Records, no address)

BLUE MARBELLAS - "Nothing Like a War" cassette

Okay, this is more like it. After all that clean-cut stuff I get stuck reviewing, this is "reality" -- totally garaged-out, fuzzed- out, raw as shit production, noise central. Love it. (TY)
(1368 W/ 51st St/. Vancouver BC, V6P 1C7. CANADA)

CCCP-FEDALI ALLA LINEA - "Ortodossia" 45

This EP has one band with 3 songs. "Punk Islam" has lots of effects and an ethnic style that paints a vivid picture of middle eastern strife -- it's slowish, slightly catchy but still intense. The other 2 songs are better, mining a sort of UK peace punk style: "Spara Jurij" is the best, most rockin' song here. An enclosed booklet discusses international war tactics: I wish I could understand it. Interesting and worth tracking down. (RS)
(Diavlery Productions, Via Molinelli 19, 40137 Bologna, ITALY)

CHANNEL RATS/R.A.F. GIER - split LP

The CHANNEL RATS side displays a "funnypunk" approach, though the music is more 'down and dirty' serious-sounding slow than most in this genre. R.A.F. GIER are the real surprise, however, with great and unusual thrash, showing both imagination and power. Cool. (TY)
(Andreas Beyer, Lammstrasse 2, 2000 Hamburg 150, W GERMANY)

CLUB OF ROME - "Germany/Jesus Wouldn't Like It"

Australian post-punk. CLUB OF ROME have that heavy, rhythmic approach with a deep bass, a loud, biting guitar, and fairly aggressive vocals. "Germany" is the more engaging of the two cuts. (JB)
(Dominion; no address)

COBRA - "1984" EP

COBRA sound something like a Japanese version of the TOY DOLLS, with their high-pitched vocals and studied pop-punk trappings. "Real Now" is a delicious burst of powerchord pop, but in fact the whole EP demonstrates fine songwriting abilities. Atypical punk for Japan, but strongly recommended. (SS)
(AA Records Co., Ltd.)

CORPSE GRINDERS - "I Eat Babies/I'm Goin' Crazy"

An Australian psychobilly group that shouldn't be confused with the old DOLLS offshoots whose album was recently--and posthumously-- released. These guys have a piercing instrumental attack and wild vocals, but the song structures are a little too derivative to really get today's kids stompin' on each others' blue suede shoes. It's still rockin', though, so go for it if you like to howl. (JB)
(no label; no address)

DECAY - "Anarchy" cassette

Well, that about describes it. Beyond that, it's a noise/ free form/ ½ JAPANESE/ freak out. Actually, there are distinct tunes, but it is rather too unique to describe. Oh yeah, it's not wimpy! Creative. (TY)
(T. Blumer, Zielackerstr. 9, 8603 Schwezenbach, SWITZERLAND)

DISARRAY - flexi

Seven quickly delivered songs with wild guitar whines, definitely inspired by DISCHARGE (or a speedy MOTORHEAD), with convincing raw power and sonic steerings of chaotic disorder. Fuzzy, distorted guitar overpowers each number that feedsback into stomping charges of mayhem. A band to watch for. (Pus)
(ADK, JAPAN, no address)

DISGUST - "Brainwash" cassette

Intelligent, but somewhat heavy-handed political thrash. Reminds me of M.D.C. meets Jeff Bale's old band, WARZONE. The drumming and singing are a bit too stolid for my tastes, but if primitive is your bag, this thrash is for you. (TY)
(Martin, Postbox 1680, 5900 BR Venlo, HOLLAND)

EXISTENZ - "Let's Get Drunk Before It's Too Late" 12"

While there are no innovations in the basic thrash formula here, EXISTENZ employ good energy and production quality to fuel this 10-tracker well above the level of their debut EP. This outfit follows in the VARUKERS mold, albeit with echoey vocals and less intensity; nevertheless, "Fight For Freedom" qualifies as a classic piledriver in the best Swedish tradition. (SS)
(Georgsson, Kustrvddarv. 47, 262 00, Angelholm, SWEDEN)

FREEDOM - "Last Revolution" EP

A fine puzzle record in the grand tradition of MORNINGTON CRESCENT, which can be played at 33 or 45 with equal ease. The lyrics are ultra- gruff, like fellow Japanese GISM, but the instrumental backdrop has elements of both metal punk and mid-tempo rock, with prominent lead breaks. "Shit Babies" is appealing, but the EP's title cut is more memorable, with its classic vocal choruses. Good record! (SS)
(AA Records Co., Ltd.)

FUNHOUSE - "Conspicuous Consumption/Retaliation"

FUNHOUSE specialize in mid-speed rock compositions with lead solos and angry lyric concerns. "Retaliation" has a tense, riff-laden approach that makes for powerful music, but rumor has it that these guys are now much better than these early 1983 recordings indicate. A promising band. (SS)
(Hot Records, AUSTRALIA)

FUNERAL ORATION - "Shadowland" 12"

An exceptionsl record which features rapidly-paced power punches on one side, while the other has an approach with raw, haunting harmonies. Side A contains an odd mixture of vocals/instrumentation that works well, especially for audience participation; both lyrically and structurally, the songs are intelligently written. Side B shows the versatlity of FUNERAL ORATION's show, screaming post-punk moods. Fun Dutch music for an exciting listen. (Pus)
(Funeral Oration, no address)

GENETIC CONTROL - "First Impressions" EP

On their debut release, Canada's GENETIC CONTROL display a pretty rippin' thrash attack. It's not exactly original, but the trebly production and frenetic tempo evoke mucho head shaking and foot tapping; a couple of good choruses (especially in "Love Rat") and a crunching metallic break in "Urban Cowboy" serve to provide some diversity. Decent lyrics, too. (JB)
(Generic--2108 Bleury--Montreal, Quebec--CANADA H3A 2K3)

JOHNNYS - "The Way of the West/There's Time"

A "live" recording that does have a "western" feel to it in the rhythms. Don't like this as much as their "Government Don't Care" single, but it's still pretty rockin'. (TY)
(Hot Records, 314 Victoria St, Darlinhurst 2011, Sydney NSW, AUSTRALIA)

KIKEIJI - "Plastic Scandal" EP

Great! All four tacks here have a different sound, and all are cool. It's punk/post-punk/ska/power rock/psychotic wailing, all in one. Very special. (TY)
(ADK, JAPAN, no address)

LIP CREAM - "Night Rider More Than Fight" EP

The pounding, abrasive punk on this Japanese 5-track EP seems rather fuzzy and ill-defined -- which may be a mutual function of uneventful songwriting and lackluster production. The title track is fairly strong, but this is a severly uneven follow-up to their creditable debut. (SS)
(AA Records Co., Ltd.)

LOS PILLOS - "Felices Fiestas" cassette

Although there's a light post-punk atmospheric guitar touch to these 3 tracks, this is overshadowed by the driving beat and tough vocals (at least on 2 of the songs). Previously though, their approach had been more "punk", but the results here are OK, too. Fine instrumentation. (TY)
(Chile Esau, C^{nel} Diaz 2666 9°A, Capital Buenos Aires, ARGENTINA)

NO PIGS - "Broken Promises" EP

More political thrash from Holland (except for the slower "Shoplifting"). NO PIGS don't really break down any stylistic barriers, but their trebly buzzsaw guitars and flailing high-pitched drumming provide plenty of brain battering. Some of the lyrics here are particularly incisive, so grab this if thrash still moves you. (JB)
(Nozem--Admiralengracht 122 hs--1057 GE Amsterdam--NETHERLANDS)

PORNO PATROL - "Jump Back" EP

A forceful deliverance of catchy hardcore rhythms from Germany. Coming off with a speedy STRETCHMARKS or G.B.H. sound, PORNO PATROL punch out quick harmonies with jumpy choruses and vocals, which dominate the overall sound. Four well-paced songs that kick the walls down. Lots of power and storming prospects. (Pus)
(Destiny, David Pollack, Winterfeldstr. 36, 1000 Berlin 30, W GERMANY)

S.P.K. - "Junk Funk/High Tension"

Fuckin' shit...they went too far -- this is positively MOR synth for wimpy club DJ's. This band has made some of the sickest, most intense music of the past decade, and to foist this crud on us is wicked bad. People who snort cocaine list to this grunt, not cool people like me. Nuff said. (TV)
(Elektra Records)

SUDDEN IMPACT - "Freaked Out" cassette

Totally hot HC-type tape, folks. No let-up, meat and potatoes thrash, delivered with commitment. Lest you howl "generic", go to a new wave show, then go home and play this. It'll be a breath of fresh air. (TY)
($3 to 3 Stuart Ave., Willowdale, Ont., CANADA M2N 1A9)

TARGETS - "Menschenjagd" EP

We're talking high-class stuff here. The second TARGETS EP affirms that their debut was no fluke, as they deliver very powerful punk/thrash with pop sensibilities, great hooks, and choruses. I'd compare them to an English equivalent of the D.K.'s, combining the finest aspects of both influences. Excellent. (TY)
(Michael Meyer, Rosenhofstr. 24, 2000 Hamburg 6, W GERMANY)

VARIOUS ARTISTS - "Goot from the Boot" LP

Here we have a new Italian compilation distinguished by its diversity and general quality. The "green side" features a few experimental punk bands (GREY SHADOW, NOISENOISENOISE, and MIND) that illuminate some paths that can be taken out of the generic morass "hardcore" often finds itself in; they adopt unusual structures without losing bite and guitar power (except maybe MIND). The "orange side" features somewhat more conventional punk and thrash groups (CANI, JUGGERNAUT, and PUTRID FEVER), and one rhythmic synth duo (FUNNY FASHION). (JB)
(Spittle; dist. by Schiavo Roberto--Via S. Ippolito, n. 8--50051 Castelfiorentino--Firenze--ITALY)

VARIOUS ARTISTS - "Hardcore Unlawful Assembly" LP

Another savage onslaught of that brutal Japanese hardcore. Featuring those masters of growling ferocity, GISM, with 2 power-crazed cuts. OUTO speeds rapidly with harsh vocals. BAWS come off as an aggressive COCKNEY REJECTS, with lots of chants and Oi stylings. ZOUO plunge into some metallic pieces like a young GISM, with lots of effects. LAUGHING NOSE strike with a melodic punk appeal, like current YOUTH BRIGADE numbers. MOBS is GISM Jr. -- grinding, growling, with all that iron grit edge. COBRA hit with some early garagy punk sounds. And LIP CREAM charge forth with some manic thrash assaults, fast and furious. A great compilation where most songs are longer than what's in 'fashion'. Thanks, Hannah! (Pus)
(AA Records Co., Ltd.)

VARIOUS ARTISTS - "Hardcore Compilation Cassette" tape

An international collection starring PLAIN WRAP, SVART FRAMTID, PANDEMONIUM, MOB 47, WRETCHED, TIN CAN ARMY, SIEGE, CRASH BOX, INFERNO, and several newcomers. It's a solid thrash release -- you know what you're getting. (TY)
($3 to Helge Schreiber, Schmuchtenderterstr. 160, 42 Oberhausen 14, W. GERMANY)

VARIOUS ARTISTS - "La Nome Della Anarchia" cassette

An historical document of sorts, this live tape is dedicated to those courageous and dedicated punks of Milan, who managed the Virus collective (now defunct by force). Besides the many bands (ALTERNATIVA, KOBRA, F.D.M., WRETCHED, STRAGE, M.A.F., RAPPRESAGLIA), there are interviews with various people (in Italian), speaking about an action of occupation they did (where this was recorded) to protest, where eventually they were dislodged by 10 tanks! Raw as reality, but the fight goes on. (TY)
(Giacomini Luca, Via Monte Sernio 11. 33100 Udine ITALY)

VARIOUS ARTISTS - "Noget Pu Dansk" EP

A split EP, on white vinyl no less. ENOLA GAY and WAR OF DESTRUCTION share this effort. E.G. are good gruff fast punk (2 songs), while W.O.D. are DISCHARGE-like on their one entry. The flip features LE CRA.P, who are abrasive post-punk. The real surprise, though, is VI, who shred on their 2 tracks, sort of GISM meets CAPITOL PUNISHMENT. Good release. (TY)
(Boston Tea Party/ c/o Anderz Nielsen, Fesgarden 6 , 2620 Albertslund DENMARK)

VARIOUS ARTISTS - "Nu Detjvligen" cassette

Quite a strong trash-oriented tape, with the likes of Germany's MANIACS, UK's THE FIEND, and Italy's MONOPOLIO MENTALE. No let-up or let-down. (TY)
(Boston Tea Party/ c/o Anderz Nielsen, Fesgarden 6, 2620 Albertslund DENMARK)

VARIOUS ARTISTS - "Primitive Air-Raid" LP

An excellent cross-section of Montreal-area bands, most of which haven't released any vinyl before. From the thrash of DIRECT ACTION and NO POLICY to the chunky pop-punk of the NILS to AMERICAN DEVICES' weird rockin' stuff to fast punk by GENETIC CONTROL, the ABSURDS, and FAIR WARNING to the garage punk of PORCELAIN FOREHEAD to MORBID FIRE's experimental garage thrash, this album provides listening enjoyment. The only musical letdowns are art- damaged numbers by ≠ and IAGO NEON. The @ SEXUALS, on the other hand, provide the lyrical lowpoint with their imbecilic pro-contra chant; their line "political morons without a fucking clue" must be autobiographical, since they apparently know nothing about Nicaragua, American foreign policy, or the @ which they employ in their moniker. (JB)
(Psyche-Industry--c/o M.P.A.S.--1957 Cartier--Montreal, Quebec--CANADA H2K 4E7)

VARIOUS ARTISTS - "Rullustiginn" cassette

When I think of modern Icelandic music, I think of moody post- punk and some experimental stuff. That's exactly what we get on this tape. Only one or two groups (VONBRIGDI, for example) really play driving punk. (TY)
(Gunni, Alfholsvegur, 200 Kspauogur, ICELAND)

WULPSE VARKENS - "Tot Ergernis van Velen" EP

The debut EP from this Belgian band proves to be a fairly innovative thrash-oriented release. Rather than conforming to expectations, de WULPSE VARKENS occasionally confound with an odd fusion of modern hardcore elements. It's hard to describe exactly how they're different, but it has something to do with their combination of intensity and sudden musical shifts. Worthwhile. (JB)
(W.V.--c/o Luc & Chris--Zandstraat 205--Turnhout 2300--BELGIUM)

X - "Mother/Halfway 'Round the World"

This X is from Australia, and may have actually preceded the well-known L.A. group. On this new release, "Mother" is an overlong, unnecessary version of John Lennon's old song, but the flip is a driving number with some super-penetrating bass runs, a loud guitar, and lots of overall power. It's a killer track that alone makes this 45 worth picking up. (JB)
(X Musique; no address)

ROUGH TRADE

ROUGH TRADE
WHOLESALE AND DISTRIBUTION
326 SIXTH STREET
SAN FRANCISCO, CA 94103
(415)621-4307

HEY YOU!!! Record Store Emporium!!!!! Rough Trade Wholesale and Distribution is now servicing stores and distributors across the country and beyond with the latest and greatest in independent hardcore, punk, industrial, post-punk, pop, rock, reggae and psychedelia (plus some others we can't define). Our fast and efficient staff is ready to serve you with the best records at the best prices all year round. Don't wait!! Don't hesitate!!!! Call or write us now for update lists and our toll-free number for out-of-state customers!!!

AND YOU THERE!!! Enterprising band/fanzine type people!!!! We at Rough Trade want to help you get your product out there where it counts! Send samples now to arrange worldwide distribution of your record, fanzine, cassette or video.

ROUGH TRADE RETAIL
326 SIXTH STREET
SAN FRANCISCO, CA 94103
(415)621-4045
Mon.-Sat. 11-7, Sun. 12-6

NEW RECORDS:

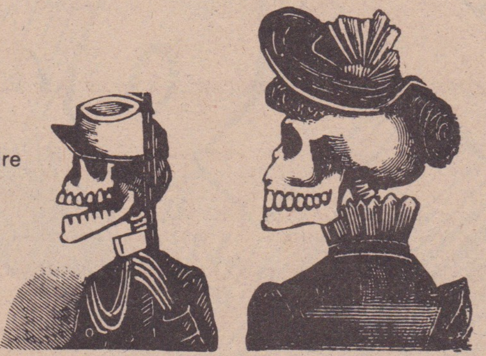
BULLSHIT DETECTOR Vol 3 LP
F.U.'s LP Do We Really Want to Hurt You
VANDALS LP When in Rome...
OMEGA TRIBE Live Cass.
DISCHORD Singles Compilation LP
PEBBLES Vo. 14 & 15 LP's
GISM LP Detestation
3 STALIN 45's: No Fun, Nothing, Light My Fire
SORRY LP
NARDCORE Compilation LP
CRUCIFUCKS LP
AGNOSTIC FRONT LP Victim of Pain
ADRENALIN OD LP
SAM HAIN LP
LOST CHERRIES

T-SHIRTS
DOA, BGK, Cause for Alarm, MDC, Corrosion or Conformity, Thrasher, Target, Septic Death, Skate Warrior

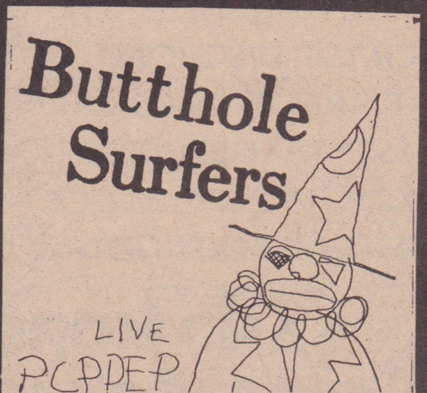
NEW VIDEOS NOW IN STOCK
Tuxedomoon - Live
Zev - Live in S.F. & London
Mark Pauline/SRL - Video #2, 3 Shows
Throbbing Gristle - Heathen Earth
Cabaret Voltaire - Johnny Yesno
Chris & Cosey - Elemental 7
The Residents - Mole Show/Vileness Fats
plus lots of others....

MAGAZINES:
NME, Black Echoes, The Face, Flipside, Blitz, OP, Truly Needy, Unsound, Maximum Rock n Roll, Big City, Matter, No mag, ReSearch, Puncture, Sense of Purpose, Leading Edge, Blues & Soul, Ink Disease, Thrillseeker, Hard Times, Reggae & African Beat...and more.

SORRY. NO MAIL ORDER



DRAWS INSECTS RIGHT OUT OF THE AIR!



$5.00 postpaid

THE CRUCIFUCKS LP

The Crucifucks tour the East Coast winter of '84. For bookings and info call (517) 485-2165

STILL AVAILABLE :

M.I.A. - 12" EP	$5.00
Tragic Mulatto - 12" EP	$5.00
East Bay Ray - 7" single	$2.50

postpaid

And lots, lots more including several new T-shirt designs

ONE SINGLE record PROTECTS AND DESTROYS YEAR AFTER YEAR AFTER YEAR.

PLEASE SEND S.A.S.E. FOR OUR LATEST FREE CATALOG

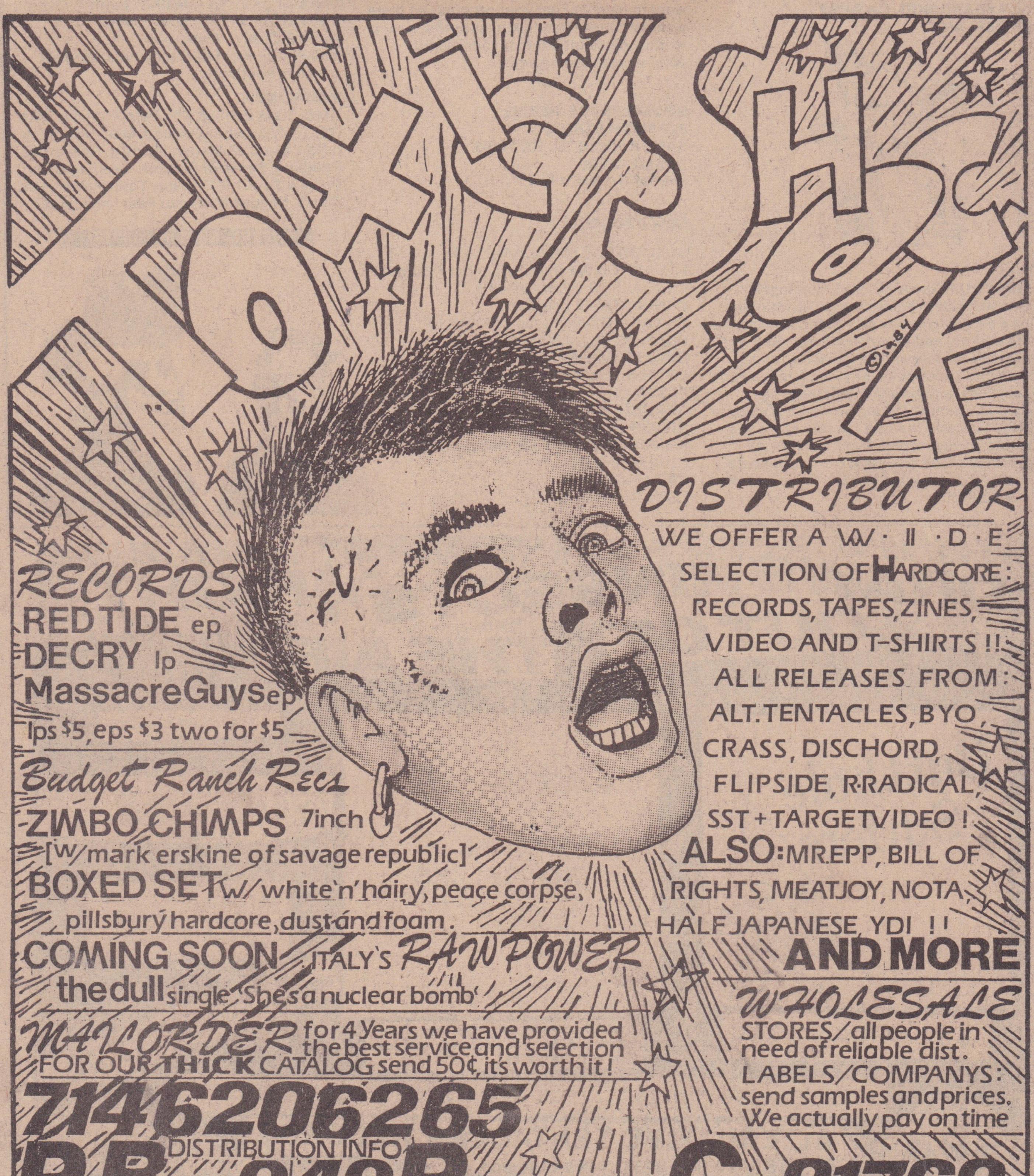
ALTERNATIVE TENTACLES RECORDS
PO BOX 11458 SAN FRANCISCO CA 94101

From:

MAXIMUM ROCK 'N' ROLL
P. O. BOX 288
BERKELEY, CA 94701

To:

BULK RATE
U.S. POSTAGE
PAID
BERKELEY, CA
PERMIT NO. 1153



DISTRIBUTOR
WE OFFER A W·I·D·E SELECTION OF HARDCORE: RECORDS, TAPES, ZINES, VIDEO AND T-SHIRTS !! ALL RELEASES FROM: ALT. TENTACLES, BYO, CRASS, DISCHORD, FLIPSIDE, R-RADICAL, SST + TARGET VIDEO ! ALSO: MR.EPP, BILL OF RIGHTS, MEATJOY, NOTA, HALF JAPANESE, YDI !! AND MORE

RECORDS
RED TIDE ep
DECRY lp
Massacre Guys ep
lps $5, eps $3 two for $5
Budget Ranch Recs
ZIMBO CHIMPS 7inch
[w/mark erskine of savage republic]
BOXED SET w/ white 'n' hairy, peace corpse, pillsbury hardcore, dust and foam.
COMING SOON ITALY'S RAW POWER
the dull single 'She's a nuclear bomb'

MAILORDER for 4 Years we have provided the best service and selection
FOR OUR THICK CATALOG send 50¢, it's worth it!

WHOLESALE
STORES/all people in need of reliable dist.
LABELS/COMPANYS: send samples and prices. We actually pay on time

7146206265
DISTRIBUTION INFO
PoBox 242 Pomona Ca 91769